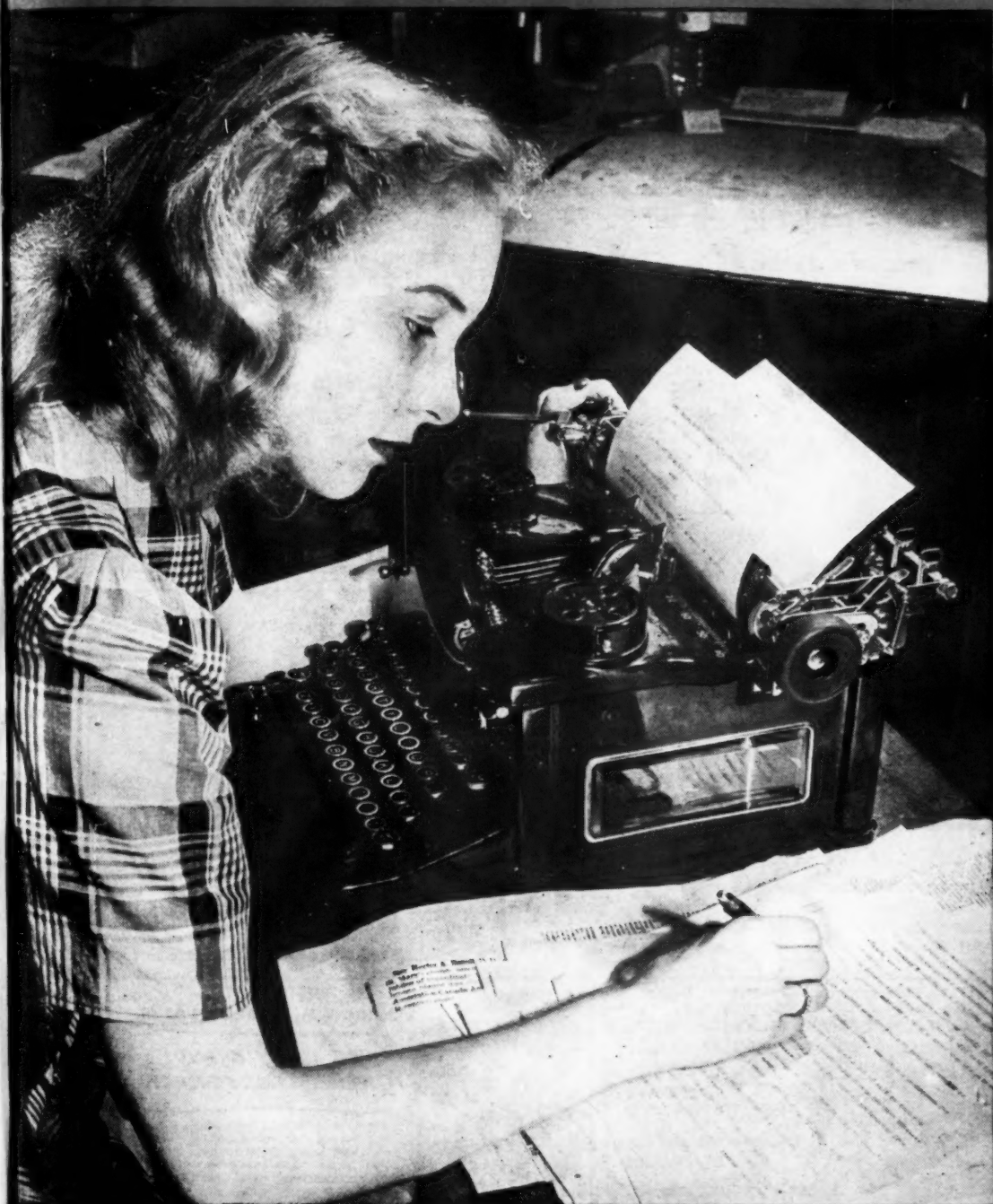


Practical English

MARCH 10, 1947 • A SCHOLASTIC MAGAZINE



HOW TO WRITE A NEWS STORY (See page 5)

ADVENTURES OF "R.C." AND QUICKIE

CRASH LANDING!



THIS PLANE IS ACTING MIGHTY SKITTISH, R.C.!

SOMETHING'S GONE WRONG, QUICKIE. I'M GOING UP TO THE PILOT'S CABIN TO SEE!

R.C. AND QUICKIE ARE SPECIAL PASSENGERS ON A BIG CARGO PLANE. AS THE POWERFUL SHIP WHEELS IN FOR ITS LANDING RUN, SUDDENLY....



HOLY MACKEREL! THE PILOT'S PASSED OUT!

AND THE CO-PILOT IS BACK THERE SICK! WE'LL HAVE TO TAKE OVER!



TAKE IT EASY, R.C. --YOU'RE FLYING A FREIGHT CAR, NOT A CUB, NOW!

THANK GOODNESS I'VE TAKEN SOME FLYING LESSONS



HE'LL NEVER MAKE IT!

RELAX, SON, DON'T BEAR DOWN ON THE STICK...LEVEL HER OFF...YOUR RIGHT WING'S HEAVY...THROTTLE DOWN A LITTLE MORE...I'LL TELL YOU WHEN TO PULL THE NOSE UP.

R.C. CONTACTS THE FIELD. THE FLIGHT CONTROL OPERATOR RADIOS BACK LANDING INSTRUCTIONS.



GOOD-BYE, WORLD... GOOD-BYE ROYAL CROWN COLA!

WHEN I TELL YOU TO CUT THE IGNITION...CUT IT FAST! HERE WE GO...BRACE YOURSELF!



HANG ON, QUICKIE!

THE HUGE PLANE HITS THE GROUND AT TOO SHARP AN ANGLE...BOUNCES CRAZILY AND SKIDS OFF THE RUNWAY!



CUT THE SWITCH, QUICKIE!

CRASH!



TAKE CARE OF THE PILOT-- HE'S PRETTY BADLY SHAKEN UP!

QUICK... SOME ROYAL CROWN COLA! I NEED A 'QUICK-UP'!

BOYS THAT TOOK A LOT OF GUTS...



LATER... WE WANT TO THANK YOU FELLAS. THAT WAS A MIGHTY VALUABLE CARGO!

WE WANT TO THANK YOU FOR THE ROYAL CROWN COLA! IT'S A SWELL "QUICK-UP"!

YEAH! AND DON'T FORGET IT'S THE BEST-TASTING COLA OF 'EM ALL!



WESTERN STAR
JOHNNY MACK BROWN SAYS:

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IT REALLY TASTES BEST!

Johnny Mack Brown tried leading colas in paper cups and picked Royal Crown Cola best-tasting. Try it yourself. Say "R.C. for me!" That's the quick way to get a quick-up with Royal Crown Cola --best by taste-test.

See Johnny Mack Brown Starring in Monogram's "RAIDERS OF THE SOUTH"

ROYAL CROWN COLA
Best by taste-test

ROYAL CROWN COLA
2 FULL GLASSES

Practical English

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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VOLUME 2

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MARCH 10, 1947

Know What You're Talking About?

THERE are many people who are funny but don't know it. Perhaps ignorance is bliss, but if it is, you'd better stay that way; for it isn't any fun when you discover that you're the *joke* rather than the *life* of the party. On the other hand, the discovery of your ignorance may be a fine thing, even if it is no joke, provided you *do something* about it.

Two recent polls of the American people uncovered some amazing statistics about our ignorance on current problems. The polls were taken by the American Institute of Public Opinion under the direction of Dr. George Gallup. The poll-takers must have enjoyed many a quiet laugh as they conducted the interviews. But they must have been sad and worried when they counted the final results. We were; and we think you will be, too, when you read what is certainly *not* a joke.

Dr. Gallup's field reporters asked people all over the nation some questions. One of the questions was: "What does the term 'jurisdictional strike' mean to you?" President Truman had urged Congress to outlaw "jurisdictional strikes." Public hearings had been held on the proposal. Millions of words, thousands of editorials on the subject had been printed in newspapers and magazines. Thousands and thousands of workers had taken part in "jurisdictional strikes." Yet only 12 per cent of the American people knew that the phrase meant a strike resulting from a dispute between two unions. Only one out of every five members of labor unions knew the answer. Only one out of three among people who have attended college could give a satisfactory definition.

Another poll question was about taxes. Almost every adult pays taxes. Probably no subject — not even love — is more "talked about" than taxes, especially income taxes. But do we know how much our taxes are? We most certainly don't. Far from it.

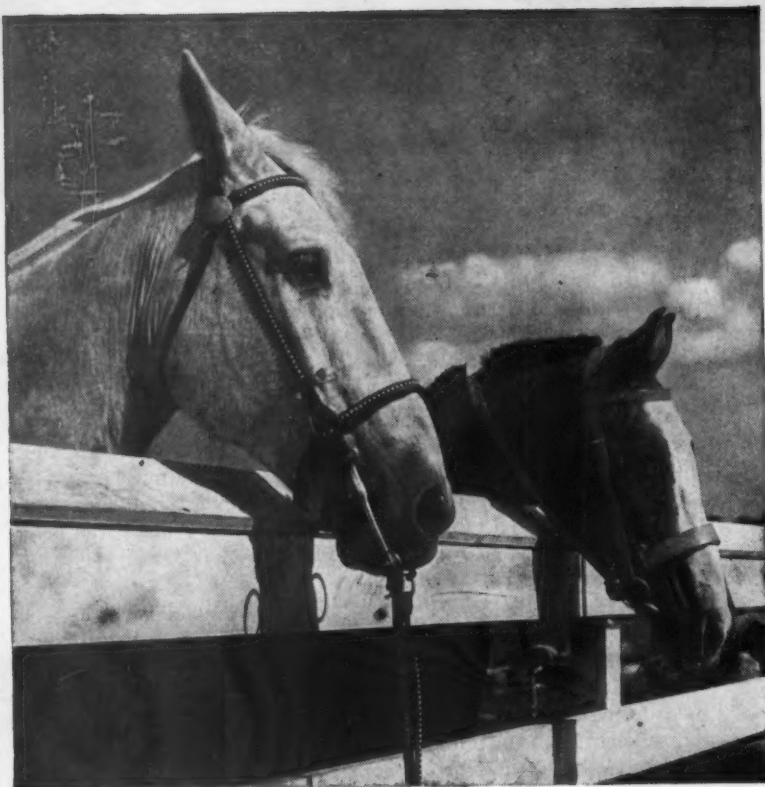
Here are the poll results. Each person was asked how much he thinks a man earning \$3,000, or \$10,000, or \$50,000 a year, and who has a wife and two children, now pays in taxes. The average American *thinks* the income taxes are: \$200 on a \$3,000 income (the correct answer is \$131); \$1,000 on a \$10,000 income (the correct answer is \$1,720); and \$9,000 on a \$50,000 income (the correct answer is \$24,000).

This editorial is not about strikes. It is not about taxes. It is about the non-laughing matter of our talking and talking and not knowing what we're talking about. We in the United States use 70 per cent of all the paper made in the world, but we are only seven per cent of the world's population. We have plenty of newspapers and magazines (not to mention radios) to help us keep informed.

These Gallup polls, as well as numerous other similar surveys, are a challenge to all of us. For we are members of a democracy. We can't make democracy work and we won't hold on to our freedom for long if we don't know what we're talking about. Hitler thought democracy was a big joke. He laughed at the idea that the *people* would use their heads, or would care about what goes on in their country or their world. Was he laughing at *you*?

OUR COVER GIRL knows how to turn out a good news story. She also knows how to edit a newspaper! Last summer Rachel Burbank, 17, took over the editing of her

father's weekly, *The Rochester (N.H.) Observer*. She tackled everything from writing copy to selling ads and delivering the papers. — Photo by George Woodruff, INP.



Take another look... now do you see it?

Do you see what makes this picture better than average?

One reason is that it goes straight to the point—tells its story quickly. You'll get this effect by remembering these three things:

1. Have your principal point of interest near the center of the picture.
2. Keep your backgrounds simple. The sky makes an ideal background for many outdoor subjects.
3. Emphasize the important part of the scene. Don't include meaningless, distracting details.

These are a few of the professional "tips" you'll find in the 60-page Ansco book, "Better Photography Made Easy." Get your copy at your dealer's.

And while you're there, ask for




Pick up your copy today! Here's a photographic book that's fun to read—page after page of suggestions that will help you become a better photographer.

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Remember Ansco Film—you'll find it helps improve your photography.

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!?! Say What ?!! You Please!

... and that's what we mean! This letters column, a regular feature of all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats, or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, Scholastic Magazines, 220 East 42nd St., New York 17, N. Y. — *The Editors.*

Our class is among the thousands of readers who enjoy your magazine a great deal. *Following the Films*, *Boy Dates Girl* and your editorials are on our "must read" list.

Leonard Skrobel
Greendale (Wis.) High School

I think you have an excellent, up-to-date magazine. It contains information not only on English, but also on world news which every young person should know about.

The records you list in *Sharps and Flats* as excellent are excellent, especially the classical ones. Here's to a superior magazine with hopes that it will continue that way!

Lois Meador
Shady Spring High School
Beaver, West Virginia

Although our class reads, studies and enjoys your *World Week* magazine every week in school, it has never occurred to me to write you before.

But now something has happened which makes me sit down and take my pen in hand! When our class was handed the Feb. 3rd issue, we were told to look through it and read whatever we wished. From the comments I heard, the story, "Sixteen" by Maureen Daly, really went over big with everyone.

I have never before seen all the students so enthusiastic about any story, either in your magazine or elsewhere. The story has our unanimous approval and it seems that almost everyone in our class is acquainted with the author through her book *Seventeenth Summer*. We also liked having the author's picture and short biography along with the story. We always had the idea that anyone literary must look ancient and stuffy. Miss Daly certainly disproves that notion. I'm sure every one would appreciate more short stories by Maureen Daly since her real life experiences make her a favorite of the average teenager.

Ruth Haag
Detroit, Michigan

Read All About It!

By Mac Cullen

COULD you sit down now and report a recent experience as a newspaper reporter would do it? Probably not, unless reporting is your game. But knowing how to tell the facts—clearly and without twisting them to fit your own likes and dislikes—is as important for you as for Mr. Reporter.

The fellow who wants to be considered reliable must be able to describe what happens accurately. And everyone profits from being able to express himself clearly, in writing as well as in talking.

If you haven't taken a careful look at the way a newspaper story is put together, let's take one now. We'll start with a leading story in the *Hughes High Star*:

Beth Lomax and Bert Johnson will play the lead roles of Rosalind and Orlando in the Dramatic Club's presentation of *As You Like It* on March 14 at 8 p.m. in the auditorium. This comedy will be the school's first Shakespearean production.

Now let's look at the opening paragraph of a front page story in the *New York Times*:

ABOARD MOUNT OLYMPUS, in the Ross Sea Ice Pack, Jan. 11—Twelve days after they disappeared into foul weather over Antarctica, six members of the crew of the Navy expedition's missing plane were sighted shortly after noon today, New York time.

The story in the daily newspaper may be more dramatic. It may use slightly more "expensive" words. But both stories are trying to do the same thing. They are telling a story to the readers as clearly as possible.

That is the first essential of all good writing. You'll discover that the aim in writing a newspaper story is very much like your aim in writing a theme, a letter, or a report of a meeting. When you sit down to write, you want to tell the facts so clearly that your reader will understand—and so briefly and interestingly that he won't be bored.

1. *Good newspaper stories let the facts speak for themselves.*

The job of the reporter is to describe things as they actually happen. If he lets his own opinions influence his write-up, he is "coloring" the news. This is taboo in good news writing.

Generally speaking, there are two kinds of newspaper articles: the news story and the feature story. The news story presents facts in straightforward manner. The feature story also presents facts, but it points up the "human interest" side of the story.

The news writer reports the news of the day. If he interviews anyone, he interviews a person whose statements will be considered news. The feature writer, on the other hand, might interview an unknown person—a busman or



a housewife—whose words aren't news. He might write a feature story about a cat that was rescued from the top of a tree by the local fire department. He might describe an attempt to get an interview with the mayor. If he had succeeded in seeing the mayor and the mayor's statements had been news, the reporter would have written a news story. But his attempt and failure to get an interview might make an amusing feature story.

The feature writer has more freedom in handling his material than the straight news reporter. He may use descriptive adjectives; he need not pack as many facts into a sentence. The most obvious difference between a feature and a news story is that the feature has no set form, as does the news story. Compare the treatment of facts in the following stories. Can you tell which is a news story and which a feature story?

St. Petersburg, Missouri, March 10—Three local boys, Tom Sawyer, Joe Harper, and Huck Finn, who were believed drowned in the Mississippi River, turned up alive during their funeral services yesterday.

The boys had been playing pirates on

Jackson Island since Tuesday night, when they were discovered missing.

"I visited home one night," Tom Sawyer said. "I hid under the bed and discovered the date for the funeral. We thought the funeral plans pretty funny—until we sat up there in the church balcony. Then we figured we'd gone far enough."

Pirates and ghosts aren't bygones in St. Petersburg. For five days the town has been in the shadow of a pirate den. In the den lurked three adventurers: Tom Sawyer, the Black Avenger of the Spanish Main; Huck Finn the Red-Handed; and Joe Harper, the Terror of the Seas.

These pirates hid out on Jackson Island from Wednesday until Sunday. On a midnight visit home, the Black Avenger of the Spanish Main learned of the plans for his funeral.

The Black Avenger and his pirate pals returned to town Sunday to watch their own funeral services from the church balcony. As services concluded the three "corpses" walked down the aisle into the arms of their grateful families.

2. *A good newspaper story is well-planned.*

To "plan well" means to know which item in the story is most important, and which details are least important. If you had attended a class meeting for the election of officers, and later met a fellow classmate who hadn't attended, you might say, "Turner's the new president!" You wouldn't be likely to say, "Next meeting is a week from Friday." When you are looking for the most important part of your story, it's a good bet to choose the item you would shout down the hall to a friend.

The news story has a definite form because it has a definite purpose. It must give the reader information clearly and briefly. The newspaper reader hasn't time to read to the end of every story in order to find out what's going on. He must be able to get the facts at a glance at the first paragraph of a



story. He reads more if he wants details. Therefore:

(a) A news story puts the climax first. Short stories and novels save climax until the end of the story.

(b) A news story tells the whole story in the first paragraph. Have you read Kipling's poem:

"I keep six honest serving men
(They taught me all I knew);
Their names are *What* and *Why* and
When
And *How* and *Where* and *Who*."

Kipling's "honest serving men" are the "5 W's" and the "how" of the newspaper reporter. The reporter tries to include the answer to all five W's (and the "how," if it's known) in the first paragraph of his news story.

(c) A news story relates events in order — from the most important to the least. This is called *pyramiding*. If the editor hasn't space for the entire story, he can lop off the last few paragraphs without ruining the story.

Here's the way a reporter of the *Rome Daily News* might have reported the death of Julius Caesar. (Check it for the three essentials in the pattern of a news story.)

ROME. The Ides of March—Julius Caesar, general of the armies and conqueror of Gaul, was stabbed to death today in the Senate Chamber. Several well-known former friends of Caesar were seen fleeing the chamber just after the stabbing. Police say they know the identity of the assassins, and promise an arrest within 24 hours.

In a news story the death of Caesar is told in the first sentence. Shakespeare's play took three acts to tell it. In a news story the events leading up to the assassination would follow after all the details of the story.

Now let's see how many of the "5 W's" we can answer from this lead.

Who? Julius Caesar, general of the armies and conqueror of Gaul.

What? He was stabbed to death.

Where? In the Senate chamber.

When? Today.

Why? No one knows this yet. Suspicion falls on friends of Caesar who were seen fleeing the chamber.

Even that short "lead" paragraph is an example of pyramiding. Leave off the last sentence and you don't lose much. Leave off the first sentence and you have no story.

3. *The lead of a good news story gets to the point at once.*

Now that you know what the lead paragraph of a news story is, can you write one yourself? Can you plunge your reader into the news so that you will catch his interest—or do you back him up into the news.

Suppose a reporter of the "goings on" in the opening of Shakespeare's *Macbeth*, wrote:

A meeting of the three witches was called to elect the victims of the coming year. The results of the election were as follows: Macbeth, Thane of Glamis, was chosen for first culprit. Plans were to arouse his ambition to become king.

In the above, the most important point is in the last sentence instead of the first. Now let's rewrite the news story starting with the most important fact.

WITCH LAND—Macbeth, Thane of Glamis, was doomed today when the three witches hailed him and prophesied that he would become king. Shortly after this meeting at sunset on the heath, Hecate, chief of the witches, said that the prophecy had succeeded in arousing Macbeth's fatal ambition.

"Macbeth was chosen for this latest frolic," Hecate stated, "primarily because it is known that his wife is even more ambitious than he. She is regarded as an exceptionally strong-willed woman."



4. *Short paragraphs are characteristic of newspaper stories.*

Have you ever been "scared off" of reading a book because you discovered that its paragraphs were pages long? In contrast to literary writings, the paragraphs in a newspaper article are quite short. Short paragraphs can usually be read easier and quicker than long ones. Modern writing, in magazines and books, is adopting the shorter paragraphs.

5. *Good newspaper writers use active verbs whenever possible.*

One way to make a story snappy is to use active, instead of passive, verbs. In newspaper headlines no passive verbs are allowed at all. It's a good idea to avoid the passive tense in stories also. Here's a sleepy lead:

Two students in Walpole High School

have been informed that they won prizes in a recent song writing contest which was held by orchestral leader Raymond Paige.

Wouldn't you be more apt to sit up and take notice if you read:

Robin Crane and Lee McFralin, Walpole seniors, are off to New York as a result of winning second and third prizes in a song contest. Orchestra leader Raymond Paige sponsored the contest and has invited Robin and Lee to be guests on his radio program "Salute to Youth."

6. *Good newspaper writing means short, well-constructed sentences.*

Readers aren't interested in playing "follow the leader" with long-winded sentences. Can you see why this isn't a good sentence?

Having invited members of the Junior Class as guests for its dance in celebration of May Day, plans are being completed and the gala annual affair will be held in the study hall Friday evening, May 12.

Whew! The sentence is too long and it is *poorly constructed*. It opens with the Evil No. 1 of writing—a dangling participle. Who "has invited" the juniors? "Plans" can't invite. On top of this, the sentence is poorly organized. Change it into good English, and make it half as long.

At the invitation of the Senior Class, juniors will join seniors at the Senior Class's May Day Dance, Friday, May 12.

7. *The newspaper writer says what he means in the fewest words possible.*

He wants his idea to go over with a punch. So he doesn't dilute it by using three words where one would do. Take a look at this weather report in the *New York World-Telegram*. Instead of reporting the weather in the usual way, this reporter has written something lively. Note the words used are simple, the sentences short.

BREEZES AND POETS SIGH FOR SPRING

The weather man was hot under the collar again today, and so were you and I.

Instead of sleigh bells in the air, as befits a January 28, there were soft, sighing breezes. Pigeons cooed in the soft park sunlight, and in the subways people looked longingly at the idle fans.

The mercury remained static in the low 40s during the morning, but came to life with a surge around noon. By 1 p.m. it had bounced up to 53 degrees, and poets again began rhyming June with moon.

It's true that newspaper writing is different from other types of writing. But many of the rules and reasons for newspaper style will come in handy when you sit down to write on your own. You may not be the star reporter of the *Chronicle*. But whatever you write—letters, themes, reports—should be written with your reader in mind. Write clearly. Write simply. Then he'll want to read all about it!

THE MYSTERY OF THE MISSING HYPHEN

GO TALK to Ed Mowery of the N. Y. *World-Telegram*, a friend of ours suggested when we said that we wanted to interview a good feature writer. "Ed's been in the newspaper game a long time. Last year he was runner-up for one of the Pulitzer Prizes in journalism."

That sounded good to us. Every newspaper has its strong points. You buy some papers for their comics, some for their editorials, some for their columnists, etc. But the N. Y. *World-Telegram* is outstanding for its lively features. Following our friend's advice, we hopped over to see the man who writes many of those features.

We asked Ed what was his formula for a good feature story.

"First of all," he said, "feature writing is one place where you can forget about being literary. You just write in an *everyday style*. What a feature writer needs most is to train himself to be observant. There's an interesting angle to the most ordinary situation if you have the eyes to see it."

"How do you find your stories?" we asked.

"I've just run across most of them in my travels," Ed replied. "While reading the subway ads on my way home one night, I picked up one of the stories my readers like best."

"The New-York Historical Society had put up a placard advertising some event," Ed explained. "I was amused

because there was a hyphen between New and York. I called up the company in charge of subway advertisements and asked what the idea was. The vice president informed me coldly that he was not responsible for any hyphens in the subways.

"So I called up the New-York Historical Society and asked *why* the hyphen in their advertisement. They told me that it was *not* a mistake, but that it was part of their name. 'It's on our letterheads, on our literature, and it's chiseled in stone on the front of our building. We've been stuck with that darn hyphen for 104 years.'

"Well," Ed said, "it seems that once the name New York *was* hyphenated. Around 1898, the hyphen mysteriously disappeared from the title of the city and the state. There is no official record of this change. Evidently some printer just forgot the hyphen when he was setting type one day, and pretty soon everyone began leaving it out."

"And there was my story," Ed said. "I reported it and called upon the City Council to reinstate the hyphen to its rightful place in the title of New York."

"Did the Council comply?" we asked.

"Everyone fell into the spirit of the joke," Ed said. "The City Council actually appointed a committee to find the missing hyphen. Later, the Hyphen Committee of New-York was formed. Since everyone was so amused, I kept reporting on new angles in the case for about a month. Even London papers became concerned about New-York's hyphen, and picked up our story."

"Did the committee ever find the hyphen?" we asked.

"No," Ed said. "But they did throw a big party and give me what they called a Father Knickerbocker Award. This was a large goatskin scroll commending my efforts in behalf of the hyphen. I was also given a key to the city. The key pulled apart in the middle — it was hyphenated."

"Any time your public takes up a story and keeps it rolling, you know you've written something," Ed finished modestly.

"How did you come to be a feature writer?" we asked.

"Well, I was born in Lancaster, (Continued on page 10)

Yes, It's New-York (With a Hyphen) By Edward Mowery

DON'T look now, folks, but for 90 years the good burghers of this town have been spelling New-York City without the hyphen. And it's wrong. No evidence exists that the hyphen was ever officially deleted by the Common Council, Boards of Aldermen, or the City Council.

So Chief Magistrate Henry H. Curran today requested the Towne Crier to hurry this message to President of Council, New-bold Morris:

"This thing — this hyphen — is like a little gremlin which sneaks around in the dark. When you see it, you get chills. You should call a special meeting of the City Council immediately and have an operation upon it! We won't be hyphenated by anyone. Not even Peter Stuyvesant!"

It all started when the New-York Historical Society placed 4000 cards in the subway advertising a nautical exhibit.



Edward Mowery

At the society's offices, Donald A. Shelley, museum curator pro tem, admitted dejectedly it was no printer's error. "We have the hyphen all over our place," he said. "It was in our title when our society was founded in 1804. It's on our letterheads, literature. Why, we couldn't change it if we wanted to. It's chiseled in stone on the front of our building!"

The Mystery-of-the-Hyphen swirled to the top of the Mu-nic-i-pal Building, where Librarian Re-becca Rankin holds forth. Miss Rankin was bowl-ed over.

"I've been here 25 years," she said, "and this question never came up before! Why, it's intriguing! I doubt if the hyphen was ever officially deleted from state and city papers. But why was it there in the first place?"

Could the hyphen originally have been a badge of honor bestowed upon the town of Peter Stuyvesant, who had

a wooden leg? "I don't know," Miss Rankin said, "But I'll find out."

"State laws," Miss Rankin reported, "used the hyphen in '55, dropped it in '56, used it in '57, dropped it again in '58 but used it in the legislative manual of '61. Yet the Memorial History of New-York City, presumed to be correct, used the hyphen throughout its '93 edition."

Magistrate Curran, lamenting the plight of the historical society, called Mr. Morris' attention to the fight this "fine society has been making for a century to rid itself of this disease."

Commented New-bold Morris:

"It's absurd (to call a council-mania meeting). New London isn't hyphenated. Neither is New Mexico. There never was a hyphen (in New-York City). How can we introduce a local law to abolish something that never existed? I say it (hyphen) never appeared. My family has been around longer than the (historical) society!"

Shades of Plymouth-Rock!!

Reprinted from the *New York World-Telegram*.

What Would YOU Say?

SCOTT BEAN was on his way to see Laurie James. He had Big Plans about renewing his old friendship with Laurie.

Scott and Laurie had been "buddies" in the sixth grade. When they went to different high schools, their paths parted. But the other day Scott had met Laurie at a high school basketball game. Laurie had invited him to "come over some evening."

Scott was pleased as punch about the invitation. He set out expecting to make a good impression on Laurie.

Laurie and her parents were glad to see Scott. They welcomed him cordially.

Mr. J: How's life treating you, Scott? I remember what an industrious youngster you were — selling candy, cookies, newspapers, etc. I thought you'd be in business for yourself by now.

1. SCOTT: Thanks, Mr. James. But I haven't hardly lived up to your hopes yet.

Mrs. J: Give him a chance. Are you a junior in high school this year, Scott?

2. SCOTT: Yes. And us juniors at Fairview High have to work. Fellows can't sit around and write notes to themselves there.

LAURIE: We have to work at Prince High, too. But we also have a lot of fun.

3. SCOTT: You and me used to have good times in the sixth grade, Laurie. Remember the place we used to meet at during recess?

LAURIE: You mean the side door by the playground? Of course I do.

Mr. J: What are you planning to do when you graduate, Scott?

4. SCOTT: I haven't got any definite plans. I'd like to have someone learn me the hardware business, and I'm going to apply for a summer job.

LAURIE: Then you won't take a vacation?

5. SCOTT: Not me! No one in my family plan to go away neither. Besides, if a fellow wants to get ahead in the world, he hadn't ought to loaf.

Mrs. J.: Well, we wish you luck.

6. SCOTT: I'm not worried about getting a job. My brother begun easy enough. Say, Laurie, I come near forgetting to ask you to go to the movies Saturday night.

LAURIE: I'm sorry, Scott. But I'm busy. It's been fun seeing you, though.

7. SCOTT: I feel like I ought to be going. Well — er — goodbye.

Scott left and started home. He was



Lampert in Collier's

'Do you realize what you're saying?'

puzzled. He didn't have a date with Laurie and he was almost certain he hadn't made a good impression. Why not? Count the mistakes he made in his talk with Laurie's family.

THE next day Scott's English teacher returned his book report. "What you say about the book is all right," she told Scott, "but I can't give a passing grade to anyone whose grammar and spelling are so incorrect."

Scott was worried. If he didn't pass English, he would have to go to summer school. He had reason to worry. Take a look at Scott's book report:

1. *The Yearling* was wrote by Marjorie Rawlings. Penny Baxter, Ma Baxter, and Jody, the hero, is the main characters. They live in Florida.

2. Jody's mother doesn't like him having pets. But since Penny killed a little faun's mother, Jody was let have the faun for a pet. Penny killed the doe to save hisself from a rattlesnake bite that he got when he and Jody were walking in the forest. Jody named the faun *Flag*, which a friend had suggested.

3. The book is written good. Some exciting parts are the night Jody staid at the Forresters and the hunt for the bear named *Slewfoot*. Old *Slewfoot* wouldn't let the chickens and calves alone.

4. The book reads slow in some places. When the days is hot and lazy, the story seems that way, too. But it moves quicker when the flood comes. *The Yearling* is interesting and enjoyable.

After reading Scott's book report, you can understand why his teacher was upset about it. Count the mistakes for yourself.

Now look at the letter Scott wrote applying for a summer job. Did he get the job? What do you think?

March 5, 1947

Mr. Ralph Merrill
Barney Hardware Company, Inc.
Paxton Avenue
Indianapolis, Indiana

Dear Mr. Merrill:

May I apply for a summer job in your hardware company? I have a summer vacation from June 21 until September 2.

I feel that I would do good in the hardware business. I can't remember when I didn't want to work in that kind of stores. My uncle owns a hardware store in Chicago. He used to have tell me about the business.

I haven't had no experience that would help with hardware work. But I run a delivery service for a couple of weeks once. I think I would be successful in you're business. Please consider me application.

Sincerely,

Scott Bean

Needless to say, Scott didn't get the job. Mr. Merrill was looking for a young man to train for a permanent position of responsibility in the business. Mr. Merrill's point of view was that any high school student had plenty of time and plenty of chances to learn to write and speak the English language — if he wanted to learn.

But Mr. Merrill was sorry for Scott. He explained why he had to say "thumbs down" on the job. Scott began to realize that he was heading for "hot water" by ignoring English. He decided to buckle down in English class.

Answers in Teachers Edition

AND WE QUOTE . . .

Timely quotes from the news of today. Timeless quotes from the books of yesterday. Wise quotes to make you think. Witty quotes to show you how words can work like magic. . . .

There is an ill wind that blows nobody good. It's the blowing you do about yourself. — Tom Collins.

Success lies, not in achieving what you aim at, but in aiming at what you ought to achieve. — Robert F. Horton.

"Angers Away!" — Slogan suggested by Edith Gwynn for a United Nations conference.

Some people express an idea — others send it by slow freight.

— Howard Newton

NINE o'clock. You turn on your radio and hear "... stay tuned to this station for ..." You settle back to listen to your favorite radio program.

Where does that program come from? Who is responsible for it?

That radio show may have been born in your local station, right across the street from the self-service grocery. It may have originated in the Hollywood or New York studios of one of the large national networks. But if the program has a large audience throughout the country, if it's sponsored by a large business firm, the chances are that it was born in an advertising agency.

What is an advertising agency? What has it to do with your favorite radio program? Let's look into the radio industry and find out.

Locals and Networks

A network is a web of local radio stations. Station WZYX in Greenville wants to bring "big time" programs to its local audience. But it can't afford to hire important entertainers and plan costly shows. So it joins one of the four coast-to-coast hookups—CBS, NBC, MBS, or ABC. By becoming an "outlet" for one of these networks, it can broadcast in its area the big-time shows scheduled by the key station of the network.

Radio stations—small (WZYX) and large (WCBS)—schedule two kinds of programs: *sponsored* and *sustaining*. WCBS and WZYX support the *sustaining* programs themselves. They arrange the shows, pay the casts, the sound-effects men, and the musicians.

But WCBS and WZYX are in business to make money. So they sell some of their "radio time" to sponsors. In addition to paying for "radio time," the sponsor also foots the bill for the cost of the show.

When a local sponsor—let's say Blank's Jewelry Store—wants to advertise over WZYX, Mr. Blank pays a fee directly to the station. In return, the station arranges a program for Blank's.

What Is an Agency and Why?

When a large business firm—Foamy Soap Flakes, for instance—wants to advertise its product nationally, it arranges to have a network schedule its program. Then the program is picked up by all the network's outlets.

Foamy Soap Flakes, however, doesn't make the arrangements directly with the network. It works through a middleman—a radio department of an advertising agency. Foamy Flakes pays the agency to plan the show, pay the cast, and buy the radio time from the network.

Naturally, the agency—or the local station, working for the local sponsor—

plans a show that will attract the largest number of people. (Remember last week's discussion about the sponsor's "yardstick"?) Statistics show that at least 54 per cent of all radio programs are sponsored, so more than half of your radio programs are planned with one main purpose—to sell products.

"In the Public Interest . . ."

Where do the sustaining programs fit into this picture? Not in the right places, according to the Federal Communications Commission. The FCC is the Government agency that grants licenses to WCBS, WZYX, and all the other stations in this country. No station may operate without a license and, according to law, no station may have a license unless it operates "in the public convenience, interest and necessity."

Last year the FCC published its now-famous "Blue Book"—a report on the state of the radio industry. The Commission's reasoning in that report ran something like this: It is the duty of a radio station to serve its local community. The way to do that is to give people a well-balanced, over-all program—equal parts of entertainment, culture, education, and information on public issues. Commercial programs do not accomplish this—advertisers prefer to sponsor news or straight entertainment programs. Therefore, it is up to the sustaining programs to round out the listener's radio diet by providing time for:

1. Programs not appropriate for sponsorship (Government broadcasts, political speeches, and forums).
2. Programs serving minority tastes (symphony orchestras, and discussions on books, art, music, the theatre, etc.).
3. Programs of nonprofit organizations (educational, civic, religious, labor, and consumer groups).

Radio Is a Big Business

By Lee Lerner



Richter in Collier's

"The name of my product is Knits—and don't spell it backwards."

4. Experimental programs to develop new radio production techniques.

Using facts and figures provided by 703 of the nearly 1000 stations in this country, the FCC claimed that on the whole American radio was falling down on its job. It was not giving listeners good sustaining programs. Therefore, it was not providing a well-balanced program service.

Most of the small local stations are especially lax in providing good sustaining shows for their communities. The key stations of the networks, of course, produce many good sustaining programs. But when are they broadcast? Usually late at night or on Saturday afternoons and Sunday mornings. Surveys show that the most popular listening hours are between 6 p.m. and 11 p.m. on weekday evenings.

Furthermore, even when the networks do provide top-notch sustaining shows, many "outlets" do not carry them. (Although local stations always carry the network's sponsored shows, they do not have to carry the sustaining programs of the network's key station.) Sometimes the local station prefers to sell the time to a local broadcaster. In many cases, the local station considers the program too "highbrow." They fill in the time with recordings of "pop" tunes, which they claim appeal to more of their listeners.

Radio Belongs to YOU

You have every right to ask that radio give you what you want. The airwaves belong to the public. Broadcasting channels are lent to radio stations, but they belong to you.

What's more, you and your parents pay to the tune of \$632,000,000 every year for radio sets, electricity, and repairs. You aren't getting your money's worth unless you listen carefully, find out what you want, and ask for it.

This is the second in a series of articles on "How to Choose Radio Programs." Next week's article will explain how a radio show is produced.



THE FIRST rule of news writing — *let the facts speak for themselves* — is also the first rule of writing letters-to-your-teacher. Obviously, if you have a sore throat, you can't come to school. Then why add moanings and groanings about how ill you feel, how your temperature is skyrocketing, and how sorry you are that you're forced to be absent? At that point, the teacher may well suspect, "Methinks this pupil doth protest too much."

Before you begin to write, ask yourself, "Why am I writing this note?" Your answers will solve the pencil-chewing problem of "What shall I write?"

You want to: (1) explain your absence; (2) arrange to postpone your English report; (3) arrange to receive your assignments.

Well, there's your letter!

This method, by the way, follows the second rule of reporting: *A news story is well-planned.* And when you're planning, don't forget the third important rule: *Get to the point at once.*

Now plunge in and write. Remember that in notewriting, as in newswriting, you should express yourself briefly and clearly.

March 10, 1947

Dear Miss McGiven:

I have a sore throat, and the doctor says I shall have to stay in bed for the

rest of the week. I was scheduled to make a speech report on Friday. May I make the report next week?

If you will give my daily assignments to Robert Kaufman, he will deliver them to me.

May Robert show this note to my other teachers? Thank you very much.

Sincerely yours,

Beatrice Bates

Another note will probably be in order when you return to school. Be sure to follow your school's regulations on this one. A note signed by your mother will be of little use to you if you're supposed to have a doctor's note. One way or the other, it will probably be up to you to write the note and have either your mother or the doctor sign it. This brief message would do the trick:

"Please excuse Beatrice for her absence during the past week. She was receiving treatment for a sore throat."

The same simple, factual style holds good if you're writing a note — to be signed by your mother — asking permission, in advance, to be excused:

"I hope you will excuse Beatrice from school this Friday. Because of my Mother's serious illness, we have been called to Boston. I should like Beatrice to come with us."

Spellbound

The class had recently made several field trips studying the municipal government. Their assignment was to write a report of what they'd seen. One student seemed to be off to a good start, then he stopped. He asked the teacher: "Is *water works* all one word or do you spell it with a hydrant?"

The Mystery of the Missing Hyphen

(Concluded from page 7)

Ohio," Ed began, "and went to St. Mary's High School there. After that I went to Notre Dame and studied engineering. When I left college during the depression, the bottom had dropped out of most technical jobs. I was lucky enough to get a job writing editorials for an engineering magazine.

"I liked writing, so I decided to start my own paper," Ed went on. "I started a small weekly paper in Columbus, Ohio. That was where I learned journalism. I did *everything* on that paper — you know, the chief cook and bottle washer routine. In three years I sold my paper at a fair profit, and went to work on some larger papers.

"I wrote some Sunday features for the *Columbus Dispatch* and for the *Associated Press*. Then I went back to editing for a while as editor of the *Lancaster Eagle*. Finally," Ed grinned, "the big city lured me, I came to New York to work for a feature syndicate and finally landed on the *World-Telegram*."

"What's the toughest assignment you've ever worked on?" we asked Ed.

"Last year I covered the Bertram Campbell case for the *World-Telegram*," Ed said. "That was my toughest assignment because I cared the most about it. Campbell was the fellow who was falsely convicted on a charge of forgery and sent to Sing Sing for seven years."

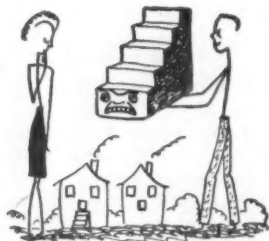
That was the assignment which almost won Ed a Pulitzer Prize.

— JEAN F. MERRILL

Straighten out Your ... Homonyms

I'VE BEEN LISTENING TO A RADIO CEREAL

A "snap-crackle-pop" show
Might sound rather inviting —
But a fast-moving serial
Would be far more exciting.



I GAVE HER A NASTY STAIR

Of course we all have
Our ups and downs —
But give stares, not stairs,
Or you'll get more than frowns.



HARRY SPINS WONDERFUL TAILS

Let Harry spin
Tall tales by the yard —
But warn him if he wears 'em
He'll look rather odd.

LEARN

To Think Straight

IN WILLOWVILLE someone suggested that the city build a new auditorium. Councilmen who didn't like the suggestion jumped to their feet. "A new auditorium would compete with the theaters we have," they said. "Anyone who wants an auditorium is a *radical*. Radicals want the government to do everything, even build theaters!"

"You're *reactionaries*," retorted the councilmen who favored building the auditorium. "Reactionaries stick to the old-fashioned idea that the government shouldn't do anything that business men do—whether the people need a new auditorium or not!"

So the people of Willowville faced the issue of *radicals* vs. *reactionaries*. What did these words mean in that situation? No one really knew. Did this verbal fight make the question of building the auditorium any clearer? No! It merely blurred the problem. The problem was whether the city needed an auditorium and, if it did, who should build it.

The Willowville incident is a double-barreled example of name-calling. Propagandists on both sides tagged their opponents with labels that would arouse feelings of dislike. Name-calling, when used in this way, is one of the most vicious types of propaganda. It leads us to praise or blame without having any reasons for doing so. It puts a padlock on the brain.

Let's look at the results:

Each side purposely created a false impression. How?

(1) Like most name-calling words, *reactionary* and *radical* are so vague they are almost meaningless. The dictionary says that *reactionary* means

"wanting to return to a former political or social policy." But the meaning of the word *reactionary* has been blurred into something like *narrow-minded*. It is used to insult anyone—most often to insult a person who is conservative, or believes in balancing the government budget, or criticizes labor unions, or wants to cut taxes, etc.

A *radical* is defined in the dictionary as "one who favors sweeping changes in laws and methods of government." But, like *reactionary*, the meaning of the word has been twisted. Nowadays *radical* comes close to meaning a person with *crack-pot ideas*. It is most often used to insult anyone who favors increasing government activities, who says a good word for labor or Russia, who doesn't worry about government spending, etc.

(2) Instead of stating a meaning, these name-calling words stir up an emotion of *doubt*, *confusion*, *dislike*, or *like* that is seldom based on facts. What is really needed is, of course, specific facts and sound thinking. What the people of Willowville needed to know was:

(a) Did the city need an auditorium?

(b) How would it be used?

(c) How much would it cost?

(d) Who would raise the money and how would they raise it?

(e) Who would pay for the cost of operating the auditorium?

The people of Willowville who were alert kept from being fooled by the name-calling propagandist by saying to themselves: (1) I can see no relation between the "name-calling" words *reactionary* or *radical* and the answers to these questions which the people of Willowville want answered; (2) the name-caller has failed to show that the attitudes of those who favor or oppose the building of the auditorium deserve the names he has called them.

1. Most authorities agree that the sentence should read: There *have* been a number of robberies in our neighborhood.

The word *number* is here *plural*. Therefore, it takes a plural verb.

Number is a collective noun. Its verb (singular or plural) depends upon whether we are thinking of what is called *oneness* or *plurality* (manyness).

In the above sentence we are thinking of *number* as consisting of more than one.

2. You are right. There is an object in this sentence. *Prize* is what is known as a *retained object*.

3. No! No! No! It's not correct. See this column in the February 10 issue of *Practical English* for a more detailed answer to your question.



HOW'S THAT AGAIN?

By SLIM SYNTAX

HERE are three grammar questions that I would like answered.

1. There *has* (or *have*?) been a number of robberies in our neighborhood.

2. Is *prize* an object of some sort in this sentence: "He was given the prize."

3. Is it correct to use the verb *are* for first person singular in this question: "Why aren't I going?"

K. F. S., Tacoma, Washington



REMEMBER last time we told you about some words that contain silent letters and we gave you a list of them. Unlike other words we've discussed, you can't learn to spell these by ear—by the way they sound. You'll have to rely entirely on your eyes with these. Luckily, there's only one spot in each of these words. So, put on your bifocals, and let's take a good look!

Silent "l"

Spelled	Pronounced
almond	ah mond
alms	ahms
balm	bahm
calm	cahm
balk	bawk
palm	pahm

Silent "y"

Spelled	Pronounced
bristle	brissle
gristle	grissle
thistle	thissle
apostle	apossle
wrestle	ressle (silent w, tool)
bustle	bussle

Silent "g"

gnarled	gnash
gnat	gnaw
gnu	gnome

Silent "w"

wrap	wrath
wreath	wreck
wrench	wrest
wretch	wriggle
wrestle	wrinkle
wrist	write
writhe	wrong
wrought	wraith

Silent "p"

psalm	psychology
ptomaine	ptarmigan
pseudonym	pneumonia
pneumatic	psychiatry

Silent "s"

Spelled	Pronounced
aisle	ile
isle	ile
island	iland

The best thing to do with these silent fellows is to study the words very carefully. Try to visualize them—picture them in your mind's eye.



QUESTIONS AND QUIZZES TO SEE IF YOU'RE "WHIZZES!"

EXTRA — READ ALL ABOUT IT!

Here are several of the rules for writing good news stories. Each rule is followed by two examples — one correct, the other incorrect. Can you choose the correct examples?

1. *Good newspaper stories let the facts speak for themselves.*

(a) "Bill Jones won the election for Senior Class president by a landslide vote of 263 to 15."

(b) "Bill Jones' popularity was proved by the huge vote he rolled up in the election for Senior Class president."

2. *A good newspaper story is well-planned. (Which of these outlines would make a well-planned story?)*

- (a) A. Good Citizens Club met last week
B. Elections were held

- C. Platforms of each candidate
D. Who was elected
(b) A. Who was elected to head Good Citizens Club
B. Platforms of each candidate
C. Elections held at general membership meeting

3. *The lead of a good news story gets to the point at once.*

(a) "The entire faculty of Strathmore High met yesterday in the principal's office. After a brief discussion, the group unanimously voted to eliminate mid-semester examinations."

(b) "Mid-semester examinations have been abolished by a unanimous vote of Strathmore's faculty."

FIND THE MISSING HYPHENS

As Ed Mowery showed — in his feature *Yes, It's New-York* (With a Hy-

phen) — a missing hyphen can be quite a headache. In the following list, there are four compound words which should be hyphenated. There are also three words which should always be written as one word — never hyphenated. And finally, there are three phrases, consisting of words that should always be written separately. Do you know which is which?

- | | |
|-------------------|---------------|
| 1. self confident | 6. one half |
| 2. over due | 7. text book |
| 3. real estate | 8. per cent |
| 4. vice president | 9. up to date |
| 5. widely known | 10. pre paid |

WORD TRIPS

Can you take the following word trips, making the correct number of stops? On each stop, you may change one letter — but the change must make another accepted English word. For instance, here's how you travel from BEAT to LOSE in four stops: beat, best, lest, lost, lose.

1. From BEAT to LOSE in four stops.
2. From HALT to MOVE in four stops.
3. From LOVE to HATE in four stops.
4. From HEAD to FEET in three stops.
5. From PAST to SOON in five stops.
6. From DINE to WORK in four stops.
7. From LOOK to SPOT in three stops.



YOU can learn a great deal from newspaper people! As you learned in "Extra—Read All About It," the rules for newswriting will help you write better, clearer themes and letters and reports. Proofreaders are another clan of the journalistic family from whom you might well take a tip. You don't follow that? In this conversation, Alex tells Alice all about it:

ALEX: For Pete's sake, Sis, what are you trying to do to that piece of paper?

Alice: Oh, I wrote some letters for Business English yesterday, and I did them all wrong. My mind must have been miles away, because they're full of typographical and grammatical errors. I'm trying to write in the corrections before I retype them.

ALEX: Say, what you need is an introduction to proofreaders' marks, and it just so happens that that's my journalism assignment for tonight. Why don't you look over my shoulder while I do it?

Alice: Please go away, Alex. I'm

studying to be a secretary, not a newspaperman. I have enough troubles of my own without borrowing yours.

ALEX: No kidding, Alice, these proofreaders' marks will help you to correct your letters neatly and systematically when you retype 'em. Take a look at this galley sheet I've just proofread. Now, when this goes back to the printer, he has no trouble following the corrections I made—and you can find a lot more than I've used here in the back of Webster's Dictionary, under the heading "Arbitrary Signs and Symbols Used in Writing and Printing":

Should Eighteen-Year-Olds Vote? is the question that will be under discussion at the next Forum Club meeting on Tuesday, March 11, at 7:30 p.m. in the auditorium. Mr. James Forreghan, editor of The Bryan Times, will be as moderator. Patricia Dorn Hollis Ross will speak in favor of teen-age voting and Larry Carr and Susan Nile will take the negative side. After the speakers have presented their cases, the discussion will be open to questions from the floor.

Should	take out letter
the	indicated
fourteen	take out word
	indicated
meeting	substitute word
	indicated
four	substitute letter
	indicated
in	substitute figure
	for spelled-out word
in	change to small letter
Forreghan	change to capital letter
The Bryan Times	set in italics
at	transpose these letters
Dorn Hollis	insert word indicated
	insert hyphen
teen-age	insert comma
voting	insert letter
side	insert period
After	indent for paragraph
the	close up space
will be	insert space
the	do not make correction indicated
	—let it stand

T
sanc
ther
tress
men
bein
she
bed
ly a
It
subv
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why
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ting
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three
She
prin
gent
brow
fell
M A

Bitter Wind

Olivia was so wrapped up
in herself she couldn't see the wind

By Barbara Gilman

THE snow was piled so high on either side of the walk that Olivia Marvin, walking carefully on the sanded parts of the pavement, imagined them walls of pure white stone buttressing a legendary fortress. For a moment she forgot the injustice of its being Saturday morning, a day when she should be comfortably snoozing in bed instead of on her way to the weekly art class at the museum.

It took three quarters of an hour by subway and the Huntington Avenue trolley to reach the museum, which was why she had to leave the house almost as early as on school mornings. Her mother was always telling her that "getting adjusted" made hard things easier to bear as you grew older; but Olivia sometimes wondered if her mother hadn't forgotten how painful it was to be young.

A taxi horn shrilled. The driver stuck his head out of the window and yelled, "Want to get killed, kid?"

Olivia jumped backward into the snowdrifts. She said, "Jeepers," good and loud and though warm tears pricked the corners of her eyes she felt better.

Inside the subway station, which smelled of wet wool and hot rubber, she dug around in her purse for a dime. She shoved the coin into the slot and ran clumsily toward the subway train just pulling into the station. Her thighs always seemed to get in the way of her moving swiftly, comfortably. She knew she was fat — her mother was always telling her to hold in her stomach — but inside Olivia felt as thin and graceful as Leslie Fanning. Leslie could go up the school stairs two and even three at a time, her legs were so long. She had the face of a young Medici prince, creamy-skinned, with a half-gentle, half-sullen mouth, and her brown hair, turned under at the edges, fell in thick wavy locks. Some day,

Olivia thought, she would paint Leslie wearing a red velvet skullcap and call it "Portrait of Leslie Fanning." And Leslie would be proud of her artist friend.

At Park Street Olivia left the subway and walked up a flight of stairs behind a very fat old woman who wheezed and paused at every step. Olivia's feet felt too long. She wanted to push them under the old lady, like a lever, so that she could really hurry.

"Damn," she said under her breath. "Damn it anyway."

She knew her mother did not like such words, but it made her feel better all the same. Leslie Fanning said darn and even hell all the time. The words covered up the raw feeling that struck Olivia whenever she had to walk into the school dining room alone, knowing that no one had saved a seat for her. Or when, as they were changing from their gym clothes, Leslie had said, pulling her soft cashmere sweater over her head, "Why do you wear that brown dress all the time, Olivia? Don't you have any others?"

"It's from a New York store," Olivia had mumbled.

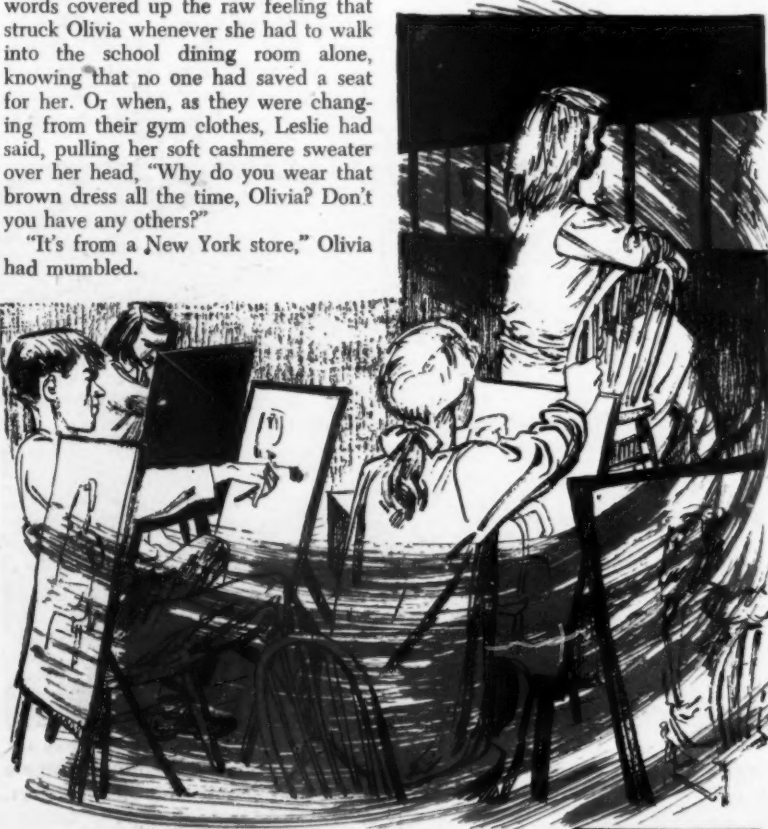
But Leslie replied, "Why do you get your clothes in New York? Mummy says Clark's is just as good."

So, of course, Olivia could not tell her that the dress had been handed down to her from her cousin or that her mother was always saying in a voice which sounded almost noble, "Yes, Clark's has nice things, but we can't afford them."

Olivia realized that she lived according to a pattern that made a second-hand dress from New York better than the fancy satin blouses worn by thick-faced Katie Hoag. Even though she had to ride home in the subway from school, Olivia knew she was a "lady," while Katie Hoag, who was called for by a chauffeur, was "cheap." This was because she didn't say "real good" and "huh" the way Katie did. Also Olivia smelled of scented soap, not five-and-ten perfume.

Now the trolley was crawling up out of the tunnel, and because Olivia's feet were cold she put them on the hot pipe that ran under the seat before her. Soon they would pass the window of the steamship line on Boylston Street where there were posters of Blois, Notre Dame, and the Riviera. Some day she would go back to Europe and live there, and paint. She remembered a little vil-

(Continued on page 16)



THE MARCH OF

Halting Inflation in China

What Happened: You are 12,000 times richer than you think you are — if you translate your money into Chinese currency. By order of the Chinese government, the official rate of exchange was established at 12,000 Chinese dollars to one American dollar (the rate formerly was 3,350 to 1). This was one of a series of drastic measures taken by the authorities to solve the country's economic crisis.

These measures revive most of the emergency laws which were in force during the war years. Salaries and prices are fixed. Strikes and factory lockouts are banned. Tight supervision is established on banks. All private dealings in gold and foreign currency are prohibited. Provisions are also made for slashing the national budget, the improvement of tax collections, and recall of money held by Chinese overseas.

The new measures are the result of many days of discussion and planning by top government leaders under the supervision of Chiang Kai-shek.

In announcing the program, President Chiang admitted the serious economic crisis, but said he was confident that it could be overcome. Declaring that China's survival as a nation was

at stake, he blamed the economic difficulties on eight years of war and "one year of destructive peace," referring to the current disputes between the Nationalist government and the Chinese Communists.

The Chinese President stated that his government will continue to spread democratic practices within China and will seek to reach a political settlement with the Chinese Communists.

What's Behind It: The economic housecleaning now being undertaken by President Chiang Kai-shek is long overdue. Prices in China have been soaring to unheard of heights for several years. But complete economic recovery in China is impossible until the civil war between the government and the Chinese Reds is ended. The promise of prosperity lies in a united, peaceful, democratic China.

Lend-Lease, 1947 Style

What Happened: A new type of lend-lease has been offered by this country to Russia. It is "lend-lease" of culture. United States Ambassador to Moscow, Lieut. Gen. V. Bedell Smith, recently sent a letter to Soviet Foreign Minister Vyacheslav Molotov calling the latter's attention to nine American proposals to



Summers in Buffalo Evening News

"... Some Changes Made"

Should there be a two-term limit on the Presidency? The House and Senate have passed slightly different resolutions saying "yes." Three-fourths of states must approve before change becomes amendment to the Constitution.

establish closer cultural ties between the two countries.

Among these proposals are: The offer of the Boston Symphony Orchestra to make a two week tour in Russia at its own expense and to donate the receipts from ticket sales to any benefit the Soviet authorities designated.

The invitation from Dr. Harold W. Dodds, president of Princeton University, to Russian scientists and scholars asking them to take part in Princeton's current bicentennial celebration.

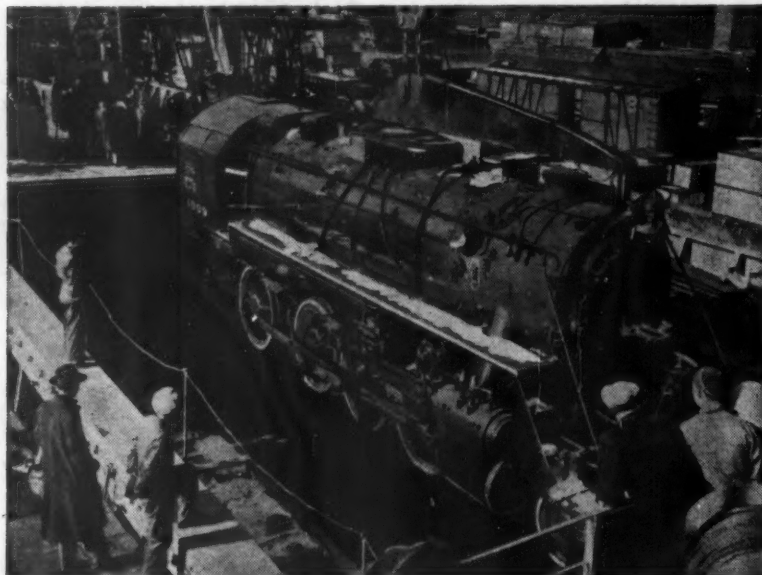
The offer of Mrs. La Fell Dickinson, president of the General Federation of Women's Clubs, to have a Soviet girl student accept a scholarship in the U. S., sponsored by the Federation.

The request of Dr. Thomas Parran, U. S. Surgeon General, for three American doctors to visit Russia to do research in cancer with Russian scientists.

The offer of Cornell University to accept four Russian graduate students.

The Russians have not yet agreed to any of the nine proposals. They have also refused so far to join UNESCO (the United Nations Educational, Scientific and Cultural Organization).

What's Behind It: These offers are an attempt by American cultural and educational leaders to broaden the base of friendship between U. S. and Russia.



Press Assn.

Starting on its voyage to China from U. S., locomotive joins 46 others in ship's hold. UNRRA is sending engines to expand Chinese railways.

EVENTS

Union of Unions?

What Happened: Like a pair of shy lovers, America's two great labor organizations were making eyes at each other. But no one expected their courtship to develop into a match.

The American Federation of Labor (7,000,000 members) and the Congress of Industrial Organizations (6,300,000 members) have been arch rivals in the labor field since the CIO's beginning 12 years ago. Last December, AFL President William Green proposed to CIO President Philip Murray that committees of the two unions get together to discuss a possible merger of their forces.

As the AFL committee, Green named himself; AFL Secretary-Treasurer George Meany; W. L. Hutcheson, carpenters' union chief; Daniel J. Tobin, teamsters' union president; and John L. Lewis, United Mine Workers head—all veteran AFL chieftains.

CIO President Murray recently accepted the AFL offer and appointed a five-man committee of CIO stalwarts. He named himself and four union presidents: the auto workers' Walter P. Reuther, the electrical workers' Albert J. Fitzgerald, the textile workers' Emil Rieve, and the clothing workers' Jacob Potofsky. Murray also suggested that leaders of the independent railway brotherhood be asked to join the discussions.

What's Behind It: The CIO was originally formed under the leadership of John L. Lewis in 1935, when eight of the largest AFL unions broke away from the AFL. These eight wished to become industrial unions, which organize workers on an industry-wide basis. Most of the AFL groups are craft unions, composed, for instance, of carpenters in many industries. Lewis, in turn, walked out of the CIO in 1942, taking his United Mine Workers union with him. Last year, the UMW returned to the AFL fold.

The CIO and AFL have both worked for higher wages, better working conditions, and greater union strength. But they have openly disagreed on political views, and many methods of collective bargaining. They have also competed for membership in many industries, leading to bitter jurisdictional strikes. Because of their unfriendliness to each other, it is believed unlikely that a

merger will take place soon. But out of the current discussions may come more unified action in several fields, particularly opposition to Congressional legislation to restrict labor union activities.

Peace Job for Pipelines

What Happened: If present plans go through The Big Inch and Little Inch pipelines (see map) will be permanently used to supply natural gas from Texas to the fuel-hungry East. This is the latest development in the Government's effort to sell the pipelines built during the war and used to rush oil to East Coast ports.

The Texas Eastern Transmission Company made the highest bid for the pipelines, offering Uncle Sam \$143,000,000. The sale to the Texas company must be approved by the Department of Justice and the Federal Power Commission.

What's Behind It: The "Inch" lines are engineering marvels which served the country well during the war. Since the war's end there has been a continuous dispute as to their future use.

The coal and oil industries do not



"Inch" lines reach across half of U. S.

look kindly on the use of the pipelines for natural gas, because they fear competition from this fuel source, most of which otherwise goes to waste. But the "Inch" lines can transmit daily natural gas equal to the fuel of 16,000 tons of coal. This is only one per cent of a normal day's coal output.

The use of the pipelines for natural gas took on new importance during the coal strike last fall, when John L. Lewis' United Mine Workers stopped work. In case of future coal tie-ups, the Big and Little Inch lines will be pumping some fuel to the East.

United Nation News

UNCLE SAM is promoting a big real estate deal. He has formally asked the U.N. Security Council for exclusive custody of all the former Japanese mandated islands in the Pacific. The official diplomatic term is "strategic area trusteeship." This means that the United States will have sole control of the islands and the right to build military bases on them.

These islands were wrested from the Japanese by American forces during the war. Most of them were formerly German-owned but were awarded to the Japanese by the League of Nations after World War I—not outright but to be administered by Japan as "mandates."

All told, there are 650 of these islands in the Pacific. They cover a total land area of 1,049 square miles, and an ocean area of more than 1,000,000 square miles. But they have a population of only 70,000.

Britain, Australia and Russia are expected to object to the American propo-

sposal on the ground that no agreement for the administration of Japanese territory should be completed until the signing of a final treaty with Japan.

The British Government has given up its attempts to find a solution for Palestine and has decided to dump the problem in the lap of the United Nations General Assembly. The decision was recently announced to the British House of Commons by Foreign Secretary Ernest Bevin.

Since the Assembly does not meet until September, no settlement may be expected for almost a year. In the meantime, the British will continue to administer Palestine.

In making his confession of failure, Secretary Bevin reviewed the British Government's numerous unsuccessful efforts to get the Arabs and the Zionists to agree to a solution of their differences. The basic difficulty, he explained, is that the Jews want a Jewish state and the Arabs want a state controlled by the Arabs.

Bitter Wind

(Continued)

lage deep in the mountains, where the streets were so narrow and dark that the houses almost met over the sidewalks. Sometimes an archway connected two opposite houses, bridging the street.

"Sospel." She said the name of the village in a half-whisper to herself. It had a beautiful sound, and she was annoyed when the garlic-smelling man in the seat next to her turned and stared at her. Olivia smiled tolerantly at him. He didn't know he was sitting next to a future great artist. Some day he would see a picture of her in the paper, *Miss Olivia Marvin, native of Boston, winner of the Prix de Rome*. He would think: Why, that's the little girl I sat next to in the Huntington Avenue trolley one day. Imagine!

She was deep in her favorite pastime, murmuring the words of her biography as they would someday appear in *Who's Who*. "Olivia Marvin was born in Cambridge, Massachusetts, daughter of a professor of ancient history at Harvard. At the age of ten, her parents took her on a trip to France and Italy, where she came to admire the works of the great French and Italian painters—particularly Botticelli and Puvis de Chavannes—whose influence can clearly be seen in her paintings. After graduating from the Winsor School in Boston, Miss Marvin entered Bryn Mawr College, which she left after two years to study at the Ecole des Beaux Arts in Paris."

The trolley had rounded the curve beyond the Opera House. One more stop and then the museum. Olivia's feet were hot and sticky inside her galoshes. She walked to the door in the middle of the car, and as soon as the scarred orange doors slid open, she stepped off.

THE classroom was in the basement. Big pipes twisted across the ceiling. The room was lighted by a row of windows along one wall, but since they faced south, the sun poured in all morning.

Olivia took a big pad, art gum, pencils and a paintbox from her locker and moved to her seat near the wall. Usually she sat with Mildred Hayes. Mildred Hayes was kind of dumb, but she went to the movies a lot and could always tell Olivia exactly what happened in them. She didn't draw very well and was always saying, "Gee, Ollie, you're wunnerful. You have such wunnerful ideas."

No one at school had ever called Olivia wonderful, but no one had ever called her Ollie, either. Besides, Mildred went to junior high and was un-

attractive, so her praise did not really count: it was virtually the same as being admired by Katie Hoag.

Olivia's mouth tightened in disapproval as she watched some of the big dark boys, who really frightened her, roughhousing at the end of the room. One of the girls stood near them, talking too loud and giggling too much. They didn't feel about drawing and painting as she did; she didn't see why Mr. Leavitt allowed them in his class.

"Hullo, Olivia, c'n I sit by you?" a quiet voice asked. Olivia jumped. For a moment she stared at Concetta Tagliarda's dark, big-eyed face and then at the ravelled elbows of Concetta's sweater, where her middy showed.

"This seat is saved for Mildred," Olivia answered quickly.

"Oh." Concetta edged away. There was no doubt about it, Concetta smelled. And there were dark lines all around her fingernails, not just under the edges. Olivia knew that there were a lot of children like Concetta in the class, but she took care not to talk to them or sit next to them. Children like that were the reason she went to private school. She put up with them only because Mr. Leavitt was the best teacher and because she knew you had to do hard things if you were going to be famous.

Mr. Leavitt closed the door; class was about to begin. Mildred had not come and the seat beside Olivia was still empty. She saw Concetta standing by the door, pressing her pad and paintbox hard against her side. And now Mr. Leavitt was saying in a clear, chilly voice, so that (oh, agony) everyone in the class could hear, "Why don't you sit with Olivia Marvin, Concetta?"

Olivia pulled the edge of her brown skirt under her legs as Concetta slid into the neighboring seat. She could see the smear of chocolate in the folds of Concetta's shiny serge skirt, she was so close. She could see the little gold chain set with pieces of colored glass, against the dark flesh of Concetta's grubby neck.

"We're going to use free brush today," Mr. Leavitt was saying. "Fifteen minutes for each sketch. I'll assign the subject and you can go ahead from there. After that, we'll do life sketches while someone poses. The first subject is Wind."

The buzz of talk in the room gradually stilled. The sunlight from the window laid a bright hand across the rough white paper before her. Olivia twirled her paintbrush, hollowing the hard square of black pigment, thinking. She knew right away that she would paint Boreas, the north wind. She dipped her paintbrush into the black and began to paint. At first it was hard to make the brush move as she wished; she liked working with a pencil much better. The

brush had a way of making broad lines where she wanted narrow ones. And she couldn't erase them either. She had to throw away several sheets before she got properly started. But after that, it was wonderful.

She was glad that Mildred was absent, for Mildred's chatter would have distracted her. She watched with satisfaction as her hand outlined the curve of the wind god's wings, and the ripple in his back-tossed hair. She wrapped him in a long billowing cloak because she loved to draw folds.

"Time!" called Mr. Leavitt. "The next subject is Water."

Olivia had never worked so hard. She was glad she had chosen to do Boreas first, because now she could do the other gods, and they all went together in a series. Fire was the next subject, then Earth.

FINALLY, Mr. Leavitt told the class to set the paintings in a row along the opposite wall so everyone could observe them from their seats at the worktables. The class talked and laughed as the paintings were being set up. Mr. Leavitt opened the door into the hall because the room was growing stuffy. Only Concetta said nothing. She hadn't even asked to borrow Olivia's rag to wipe her brush.

After a while she asked, "Do you like to paint?"

"Yes," said Olivia stiffly, almost fiercely. She wasn't going to let Concetta in on her private feelings. Fortunately, Mr. Leavitt now began to discuss the sketches. Olivia sighed with relief.

She didn't listen very carefully as he pointed out that the sailboat in the first picture was moving in the opposite direction to the waves. She was waiting until he began to talk about hers. He would say it was the only one in the group that showed real imagination, and then he would ask Olivia to explain about Boreas because, of course, the rest of the class didn't study mythology in public schools. Mr. Leavitt stopped at the sketch next to hers, and her heart was beating so heavily that she could scarcely hear what he said.

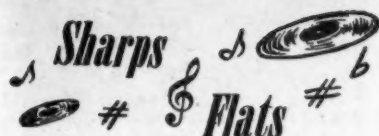
The picture showed a child standing on a street corner, her shoulders hunched up, a newspaper blown flat against her legs. A lock of hair swept a broad diagonal line across the lower part of the face, so that the top seemed just a pair of big dark eyes.

"Now, what's good about this picture?" Mr. Leavitt asked.

One of the boys at the back of the room said, "perspective."

"Yes, the perspective is well handled;

(Concluded on page 18)



Best. ### Good. # Save Your Money.

FOLK MUSIC

Folk Songs and Ballads (Victor). Susan Reed accompanies herself on the zither and the Irish harp. Not quite all of Susie's winsome personality comes through on these recordings, but enough is present to prove she's about the best gal in the business. Susie exercises her art on: "Venezuela, Go Away from My Window, Molly Malone, If I Had a Ribbon Bow, The Old Woman, The Ballad of Barbara Allen, A Mighty Ship, Jennie Jenkins, My Love Is Like a Red, Red Rose and The Soldier and the Lady.

POP VOCALS

Anniversary Song (Columbia). Dinah Shore at her best. On the flipover, *Heartaches, Sadness and Tears*, Dinah does a western with Spade Cooley's Orch. A nice contrast, but not quite up to A-side.

I Got a Gal I Love and That's How Much I Love You (Columbia). Frank Sinatra. Swell singing coupled with western flavor and bounce.

My Heart Goes Crazy and So Would I (Decca). Bing Crosby. Bing's best recent release—a quick cutie and a slow ballad.

Squeeze Me (Black and White) Lena Horne. Good, but we'll take the Duke's recording. The backing, *You Go to My Head*, is also good and out of the ordinary, but not the best Lena can do.

There Is No Breeze and Don't Tell Me That Story (Decca). Judy Garland. Lacks life and feeling.

#####



A "Sharps & Flats Special"
— Classical

Brahms' Liebeslieder Waltzes (Victor). Robert Shaw conducts Victor Chorale with duo-

pianists, Luboshutz and Nemenoff, in a delightful recording of Brahms' love song waltzes. Brahms' use of the two pianos with a vocal group is unique and very pleasing. These waltzes are what was called in Brahms' time "house music" or after-dinner music.

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HOW ARE THINGS IN GLOCCA MORRA
(FROM "FINIAN'S RAINBOW")
Vocals by Francey Lane and the Long Beachcombers

LAST NIGHT ON THE BACK PORCH
(I LOVED HER BEST OF ALL)
Vocals by the Long Beachcombers and the Band

Signature
records

Bitter Wind

(Concluded)

she's got the angle of the street corner and the building just right. What else?"

"The proportions of the kid," said someone else.

"Yes," Mr. Leavitt said slowly. "What else?"

"It's a real kid." A girl's voice spoke eagerly. "I seen my little brudder stand onna street corner like that tons of times."

"Good," said Mr. Leavitt. "But nobody's hit on the right answer yet. Why does your little brother stand on the street corner, June? Why doesn't he play in the street?"

"Cause when the wind blows, it's warmer near a building, of course." The girl was bored now; she looked at Mr. Leavitt as if she thought he was dumb.

"Exactly," said Mr. Leavitt. "Now this is what I mean. This picture is the only one where the artist has *implied* the wind by showing what it does. There isn't any wind in the picture, actually, but you feel it, don't you? It's a cold sort of picture, isn't it? You know that child is cold."

"Oh sure," a lot of the children muttered.

"What this picture has, then, is feeling," Mr. Leavitt said. "It's what every really good picture requires. Otherwise, it's just a good-looking composition or an interesting one, like this—" He was at Olivia's picture now. "This is interesting because, instead of planning her composition on a straight line, this artist has planned it on the slant. It gives the drawing a sense of movement, and that's good. However, I don't think it's very clear." Mr. Leavitt bent down to examine the initials Olivia had printed in the lower left-hand corner. "Olivia Marvin," he said. "Suppose you tell us what this picture's about, Olivia. The subject I assigned was Wind. I don't see it here."

Words tangled in Olivia's throat. She found she could not make them emerge clearly, as she wanted to.

"It's Boreas, the north wind," she mumbled. "The Greek god Boreas, the north wind. It's a picture of him."

"Oh," said Mr. Leavitt. "I see. Well, let's go on to the next."

Olivia sat very still, stricken. He hadn't liked it. He hadn't said anything about imagination or intelligence. He hadn't talked about it nearly so much as he had about the picture of the child on the street corner. He had reached the end of the row, and Olivia watched him turn back to the middle. He stood and looked at both Concetta's and her picture again, and then he

said, "Concetta Tagliarda has done another very remarkable thing here. It's very interesting that her picture should be placed next to Olivia Marvin's, because they are at opposite poles. Concetta has interpreted Wind as she has seen and felt it *herself*. Olivia has used an idea—an interesting idea—but her work lacks the reality of Concetta's for just that reason."

Olivia turned and stared at Concetta, who was blushing and twisting the pleats of her dirty serge skirt. She was staring at the floor. She said nothing, as if she were ashamed of her picture.

Mr. Leavitt was dragging out a chair now. "It's your turn to pose today, Olivia," he said.

OLIVIA hated to pose. Sitting there, she felt fatter and lumpier than ever, but that wasn't why she suddenly wanted to hurry out of the room. She knew the other pupils didn't like her because she was much better than they were and she was going to be a great artist. Today, especially, she didn't want them to look at her—right after Mr. Leavitt had told them how much better Concetta's picture was than hers. She would say she was too tired to pose...

"Come on, Olivia, the class is waiting," said Mr. Leavitt. His glasses had slid down to the end of his thin pointed nose, so that Olivia could really see his eyes. They were a mild, cloudy blue and very kind. A lot of little red lines wiggled around the blue part. Then Mr. Leavitt smiled and right away Olivia was sure that he knew she didn't want to pose. He almost seemed to be waiting for her to say, "I'm tired, do I have to?" And so she lifted her head and moved forward, ready to fool him.

"How do you want me to pose?" she asked.

Mr. Leavitt made her sit with her back to the class, so that she was facing her own picture. The room was very quiet, and she could feel the pressure of the children's eyes on her shoulders.

She listened to Mr. Leavitt's soft voice as he walked around the tables, criticizing. Her own eyes shifted from her picture to Concetta's and back again. Then they slid to where the coats hung opposite the lockers in the corridor beyond. The one on the end hook—it might have been Concetta's—was of faded red wool. The edge of the collar shone a little and also the cuffs. Part of the lining had ripped; and it hung in a lopsided triangle below the hem. Beyond, Olivia could see her own coat, with the fuzz of the tweed so thick that it stood almost separate from the surface.

Olivia turned her eyes swiftly toward her own picture. "It's good, it's good,"

she repeated to herself, but her glance kept wavering back to Concetta's picture. Suddenly she shivered. How queer that she should grow cold just from looking at it, because the room was warm. And then, although she was staring at the picture, she could feel the sight of Concetta's coat pressing into the corner of her vision. The worn collar, the hanging hem, the sagging seams.

Concetta really knew what it was to be cold. Her picture was good because it made Olivia believe in a bitter wind that had never blown upon her. Olivia hadn't painted anything she felt—like Leslie, or the hand-me-down dress. She had painted Boreas, something she had only read about. Why, she didn't even believe in a wind god! She had painted Boreas only to show every one in the class how much smarter she was than they.

"OK, Olivia," Mr. Leavitt said. "That's all for today, class."

Her feet sand-heavy, her neck stiff, Olivia went back to her place. She reached for her open paintbox and closed it, for now it was time to go home. And she wondered, clouding the water with her paintbrush, whether she would come back here next week. She was aware of Concetta squeezing the left-over black paint from her paintbrush and closing her paintbox.

She spoke with great effort. "I think your picture is swell, Concetta."

"Thank you," Concetta murmured. Olivia looked at the sketch Concetta had made of her. "Do you like it, Olivia?" the girl asked.

"Yes—" Olivia said, a little uncertainly. She knew that the next thing she said would matter a great deal to Concetta, even though Concetta knew she would be a better artist than Olivia some day. "I think you made me look a lot thinner than I am," she said.

SHE put on her coat and walked upstairs, through the high galleries and through the museum doors into the abrupt winter sunlight. She looked across Huntington Avenue to a row of dingy brick houses. She noticed how the chimneys stuck up at different levels and how the big icicles hung down over the eaves in the same jagged way; how the lines of the trolley wires ran parallel to the line of the roofs and to the gray stripe of the sidewalk. Between the two lines moved the bright orange trolley.

Olivia thought, I must paint that next time; it's a good design. And then she ran eagerly beside Concetta to catch the trolley.

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SPORTS

Hoop-la

WHEN it comes to losing friends and irking people, I can't be beat. My list of sore readers runs longer than the formula for atom bombs.

And now it's the Deep South — I've got 'em on my list. All because I didn't name a Deep South team on my basketball honor roll (February 10 column.)

Ken Mathis, of Poly High, Fort Worth, Texas, yells "What's wrong with Texas Wesleyan College? All they've done so far is win 23 out of 25 games and place three men among the nation's 10 top scorers."

"Clift McNeely, 'the man of a million shots,' is leading the nation with 509 points in 23 games, while 'Easy' Parham is third with 411 points."

"**J. D. H.**," of Dallas, Texas, claims I pulled a "terrific boner" in failing to mention the University of Texas, "which has lost only one game at current writing."

The entire Senior I Class of Marengo County High, of Thomaston, Alabama, wants me to know that 'way down South in the land of cotton they think I'm a rat for overlooking Alabama.

"The Crimson Tide's record at the time your article appeared was 14 wins and no losses. Since then Kentucky 'lucked' out a 48-37 victory over the Tide. But we still feel they should have been listed."

Bill Coan, of Ashland, Wisconsin, wants to know why I didn't pick Wisconsin. "You picked Illinois in sixth place. Yet in the Western Conference ratings at present Wisconsin leads the pack with Illinois behind."

Now you know what I meant when I said it was crazy to pick the nation's "best" teams in the middle of the season. There are just too many good teams and too many upsets.

My biggest mistake, it seems, was picking Illinois over Wisconsin. But Illinois fooled the experts this season. Everybody expected 'em to cop the national championship. They had four of their famous "Whiz Kids" back from the war and, in addition, Dike Eddleman, the greatest high school player in the land back in 1941.

But Illinois never really got going. I picked them No. 6 on the hunch they'd come along fast in mid-season and nose out Wisconsin.

HERMAN L. MASIN, Sports Editor.

MacGregor GoldSmith

SPORTS EQUIPMENT



What matters in the long run is
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Every year when the baseball season gets under way, new stars appear, new names are in the news, players who began playing on the school grounds, in the park, on any lot in town. Remember, BETTER EQUIPMENT HELPS YOUR GAME, and that's the kind, the *only* kind, that MacGregor Goldsmith makes. See your MacGregor Goldsmith dealer.



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IT'S TEMPERAMENT that destroys your poise and sanity. If your friends were all as placid as cows, you could settle down to a cow-like contentment, too. But your chums are no cows. They have as many little feelings that can be ruffled as Borden's Elsie has hairs on her handsome hide.

You have a misunderstanding with Cliff, and months later when the incident is ancient history, Cliff still won't speak to you. Cliff's stubbornness isn't logical; it's just *temperament*. Whenever you don't jump into Eric's plans, he blows up — until he gets his own way. Eric's victories show no power of persuasion; they

just show *temperament*. You even have a little of that dangerous stuff yourself.

You know that if you could handle these flare-ups in temperament in your friends and in yourself, you'd be equal to any situation. But how does one tackle such a sly fellow as Mr. T.? Let's get down to cases.

Q. I went with a boy all last summer. When school started, Cliff and I broke up. Now I'm beginning to like him

again, but he won't even talk to me. My friends say he still likes me, but is just too stubborn to give in. What can I do?

A. The worst thing about these tussles with temperament is that Mr. T. seldom listens to reason. You like Cliff; he likes you, but he won't say hello. That certainly isn't *reasonable*. Think back to last September to figure out when Cliff's contrariness started. Could it have been *your fault*? (Boys and girls stop going with each other every day in the week, but it's usually a *thanks-for-the-memory* parting and leaves no hard feelings.) Did you bring on a quarrel by criticizing Cliff's friends? Did you ever snub him when there were other people present? Did you refuse to understand when Cliff couldn't keep a date because of a job or football practice? If you hurt Cliff's pride in any one of these ways, his refusal to pay any attention to you now is easier to understand.

If you were at fault, it's going to take a sincere apology on your part to set things right. Without trying to excuse yourself admit to Cliff that you were wrong. If he has any spark of that old feeling left, he'll come around.

If it's impossible to start a conversation with him, write him a note:

Dear Cliff,

Last fall I called you self-centered because you insisted on going to football practice instead of taking me to Margie's picnic. I want to apologize, Cliff. The team's terrific record this year—thanks to you—shows how wrong I was.

Of course, it's possible that no one was really to blame. Maybe you and Cliff just lost interest in each other, and Cliff is now playing Mr. Hard-to-Get for the fun of it. In such a case, if you chase after Cliff or if you sit around and look melancholy, Cliff will figure he's even more important than he'd imagined. But if you take no notice of his stubborn silence, always appear friendly and interested — but not over-anxious — Cliff will be obliged to snap out of his temperamental state.

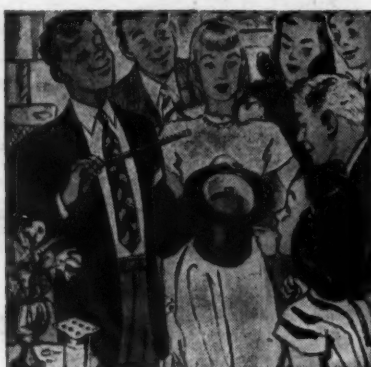
Q. What do you do about a boy who explodes every time you don't want to do something he suggests? Every time I don't agree with Eric, he becomes furious. It's not that he's really angry but he knows that if he makes enough fuss, he'll be able to wind me around his little finger.

A. Try not giving in next time. You

How to win a chick with a clever trick



1. An amateur magician, you're giving a special show for your dream queen. You've coached your trusty rabbit, Ajax, to pop "miraculously" out of the hat at your signal. Another gal-impressing trick is your trim Arrow Shirt, Tie, and Handkerchief.



2. While she watches closely, you show the "empty" hat and prove there's nothing up your sleeve. The latter is a fine way to display your handsome Arrow Shirt—Mitoga cut for fit and Sanforized-labeled for fabric shrinkage less than 1%.



3. You pronounce mystic words (and rap for Ajax), then Presto! But no rabbit appears! Jeepers, and you thought the act was down pat. Your face blazes, but she's not aware. She's under the spell of your handsome Arrow Tie.



4. She says Ajax had stage fright and needs to rehearse without an audience. You don't have to be Houdini to figure your next move! MORAL: When your romance scheme looks tragic, use a little Arrow Magic. Cluett, Peabody & Co., Inc.

ARROW SHIRTS & TIES

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by Gay Head



say Eric only "explodes" because he knows you'll give in. Suppose he realized his ranting and raving would do him no good at all? No one enjoys shouting at a stone wall. But as long as you're persuaded by Eric's tantrums, he'll keep on shouting.

Next time you disagree with his ideas or plans, don't be a "girl who can't say no." Say it and stick by it. But say it calmly and offer to discuss your reasons with Eric. If you let your own

temper fly, you'll only make matters worse. Eric will have the satisfaction of knowing that if he can't get a "yes" out of you, he can at least get a rise.

It's true that if you say firmly, "No, Eric, I can't go bowling tonight because I have to memorize my lines for the Junior Play," Eric may go into a case of the sulks or threaten never to darken your door again. But he seems too set on having your company to carry out such threats. Actually, you'll be doing Eric a great service if you require him to act as an adult instead of a spoiled child. When Eric finishes school and sets out to make good in the career he chooses, he'll ruin his own chances if he tries to bully people into doing what he wants.

Q. What does a girl do when she's on a double date with a couple who think every evening should end with a necking session?

A. The hamburgers were good. The moon is bright. And Stan and Vera have

just started getting "cuddly." You look at Sandy, and he looks at you. ???????? You're beginning to suspect that Sandy McKellar is more than just another date. You've a hunch he might be the lad you'd like to have monopolizing your front porch all summer.

You know that if you freeze up, run home, or start preaching, you'll make Sandy uncomfortable, and you won't be very calm yourself. On the other hand, if you follow Stan and Vera's example, Sandy may size you up as a "hot number" and treat you accordingly.

It's hard, but not impossible, to stick by your guns without ruffling anybody's feelings. Does it bother you to order cherry ice cream when everyone else orders strawberry? You simply tell the waiter, "Cherry, please." No one minds. The party goes on.

It's really not so different to tell Sandy: "No necking please. I'm allergic to it." Both orders are simply a matter of sticking by your own tastes or standards, no matter what the rest of the company is having. Of course, you can't expect Sandy to sit silently twiddling his thumbs in the far corner of a rumble seat. If ever you could keep up a lively conversation, now's the time to prove it.

BRIGHT STAR BATTERIES

**GIVE MORE
BRIGHT LIGHT LONGER
FOR YOUR 10¢**



HERE IS PROOF! BASED ON TESTS CONDUCTED UNDER GOVERNMENT STANDARDS

THREE LEADING BRANDS TESTED	BRIGHT STAR	BATTERY A	BATTERY B
VERY BRIGHT LIGHT			
GOOD LIGHT			
FAIR LIGHT			

Each column adds up to 10 cents, but BRIGHT STAR leads the field with 70% VERY BRIGHT LIGHT.

And that's not all... Bright Star batteries give 150% of the Light Industrial Test requirements as specified by the U. S. Gov't Bureau of Standards.

... and there are more
BRIGHT STAR FLASHLIGHTS
sold than any other make.
... they, too, have been
best since 1909.

BRIGHT STAR BATTERY CO.
CLIFTON, N. J.

HANDY HELPER'S JINGLE QUIZ No 13



What keeps
the name of
addressee
Upon a package
so that he
Will get it
surely,
quickly, too?
What tells him
that it came
from you?

Dennison ADDRESS LABELS

At Stationery Departments Everywhere

RINGS \$2.25 PINS - 40¢

Free Catalogue of School GHS and Club Pins and Rings, Pin No. 15, Silver Plated, 40¢ each. Ring No. R 325 Sterling Silver 35-25 each.

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FREE CATALOG Pins and Rings

Finest quality. Over 300 artistic designs. Write for our attractive free catalog and select a beautiful pin or ring for your class or club. Dept. P, Metal Arts Co., Bellerose, N. Y.

SENIORS: Sell your classmates' largest and most complete line of Modern GRADUATION NAME CARDS. 40% commission. Lowest prices. Free cards and sample kit. Write today to **PRINTCAPT**, 1625 E. Elm St., Scranton 5, Pa.

WOW!! \$10.00 WORTH OF FUN - ONLY 10¢!

What a treasure hunt! Big package 500 FOREIGN STAMPS—just as received from foreign missions, other sources. Includes stamps from Africa, South America, Philippines, Free French, Cape Juby, Palestine, etc., including air-mails, commemorative, and stamps worth up to 50¢ and 75¢. This amazing offer is given for 100 to serious approval applicants, only. One to a customer, money back if not more than delighted.

JAMESTOWN STAMP CO., Dept. 12, Jamestown, New York

STAMPS VALUED UP TO 50¢ & 75¢ EACH

54 WORLD'S FAIR 3¢

54 Diff. mint World's Fair poster stamps plus scarce Currier, Tuxis and Leonard is only 5¢ to suppr. service applicants. Stamps, all diff. 20¢-50¢, 50¢-75¢.

TATHAM STAMP CO. 62 SPRINGFIELD, MASS.

GIVEN!

Foreign Coin, Banknote and large illustrated color list GIVEN to approval service applicants for 3¢ postage. **BARGAINS!** 3 Indianhead cents, 10¢; Wooden nickel, 10¢; Chinese Dollar, 53¢. ONLY 10¢ TO SERIOUS APPROVAL APPLICANTS. Money back if not delighted. Illustrated bargain lists with each order.

TATHAM COIN CO. 62 SPRINGFIELD, MASS.

"STAMP FINDER"!

FREE!—VALUABLE STAMP FINDER! Send today for big new edition, fully illustrated, enabling you instantly to identify all difficult stamps and the countries they come from. Also fine packet of fascinating stamps from Egypt, Hieroglyphs, Palestine, Cyprus, etc., including maps, ships, animals, strange scenes, etc. All FREE to approval applicants enclosing 3¢ postage. Illustrated bargain lists with each order.

BARCELON STAMP COMPANY, Box 884, CALAIS, MAINE

ZOWIE-E-E! A BARREL OF FUN FOR ONLY A DIME!!

500 UNITED STATES STAMPS—absolutely unopened and unsorted—just as received from church missions. Many varieties, including large Commemorative, airmails, high denominations, up to \$1.00! Stampdom's largest package of fun—and you might find something really valuable! **ONLY 10¢ TO SERIOUS APPROVAL APPLICANTS.** Money back if not delighted. Illustrated bargain lists with each order.

MYSTIC STAMP COMPANY, Dept. 78, CAMDEN, NEW YORK.

FREE! SOUTH POLI! GREEK COMMEMORATIVE! Falkland Islands, Whaleboats, Australia, MacArthur, Andorra, "Rayonet" stamp, Columbus ships, San Marino 10¢ in 1¢ stamp, Soviet Island, Midget countries. Absolutely free to applicants for excellent approvals.

Scythian Stamp Co., Dept. 8, 3404 Cedar St., Austin, Texas

STAMPS

South Africa Issues 'Royal Visit' Stamps

The Union of South Africa has issued three new stamps in commemoration of the visit of the Royal Family to that country.

The threepenny postage stamp shown below is printed in blue. It shows the Royal Princesses, Elizabeth and Margaret Rose. On either side of them are a springbok and an aloe plant. A springbok is a small antelope of South Africa.

The twopenny stamp shows King George VI and Queen Elizabeth, while the onepenny stamp is a bust photo of the King.

The Royal Family sailed from Portsmouth, England, for Capetown, South Africa, on Feb. 1 aboard the battleship *Vanguard*. They are making a goodwill tour of this British dominion of 11,000,000 persons.

Arriving in Capetown on Feb. 17, the Royal Family received an ovation from the celebrating citizens and then made plans to visit the various communities in the Union. Their tour will last two months.



— Courtesy Scott Stamp & Coin Co.

What a Relief

Horace Greeley famous newspaper editor, had a long-standing feud with a rival New York editor. Said gentleman once boasted to a banquet audience, "Greeley had every advantage as a boy. I, on the other hand, am purely a self-made man." Greeley jumped to his feet and declared, "My worthy colleague has just relieved the Almighty of a terrific responsibility."

Beckett Cert. Anything for a Laugh

For Your Guidance

When Ordering Stamps

Scholastic Magazines accept stamp advertisements only from reliable and trustworthy stamp dealers. Our readers are advised to read an advertisement carefully before sending money for stamps. If the advertisement mentions the word "approvals," the stamp dealer will send you, in addition to any free stamps or stamps you pay for in advance, a selection of other stamps known as "approvals." Each of these "approval" stamps has a price clearly marked. If you keep any of the "approval" stamps, you must pay for them and return the ones you do not wish to buy. If you do not intend to buy any of the "approval" stamps return them promptly, being careful to write your name and address in the upper left-hand corner of the envelope in which you return the stamps.

POSITIVELY Greatest Offer —

Latest Scott's International \$6.50 Stamp Album—covering entire World, contains 36,000 illustrated, descriptive spaces; Scott's 1947 Standard \$6.00 Catalogue "Philately's Encyclopedia"—Given to applicants for Foreign Approvals becoming customers. **PLYMOUTH, Dept. A 24, Bell, California**

WEIRD LAND STAMPS AND MONEY

Lot includes Indo China Airmail (showing captured war planes by Japs), Genuine Greenland, Ivory Coast, Soviet, old Puerto Rico, Queensland, Senegal, Equatorial Africa, Uganda, Tanganyika, Kenya, Transvaal, New Zealand, Australia, also Jap issued, Philippines "volcano" stamp, and genuine occupation bank notes, etc. ALL ONLY 10¢ to approval applicants.

J. D. HEREFORD, P. O. Box 107-S, Northridge, Cal.
VICTORY PACKET FREE—Includes stamps from Tanganyika—British Cayman Islands—Animal—Scarce Babyhead—Coronation—Early Victorian—Airmail—Jap Stamps—including big illustrated catalogue. Dept. 8B, Toronto, Canada.

ABSOLUTELY FREE

Irish Commemorative Collection, including Dramatic Easter Rebellion Issue to Approval Applicants.

RAYMAX, 129-A William Street, New York City

25 DIFFERENT INDIA 3c

to approval applicants. Premiums with purchases. **BRANDWEIN STAMP CO., Box 92R, Bayonne, N. J.**

GIANT TANNOU TOUVA & 29 others

All genuine and different ONLY 5¢ to buyers of our bargain approvals.

JALMONT, BOX 162, Fitchburg, Mass.

ADEN to ZANZIBAR

40 DIFFERENT British Empire from ADEN to ZANZIBAR including Cyprus, Malta, Dominica and others. ONLY 5¢ with pictorial & commemorative approvals.

LYMAN Co., Dept. 23A Box 139, C.S.A., N.Y.C. 8

SUPER SPECIAL AFRICAN PACKET

50 all different African stamps. A galaxy of scenes showing lions, tigers, native chiefs, and jungle villages. All for 10¢ to serious approval applicants. **DETROIT POSTAGE STAMP CO., Dept. H, Detroit 23, Michigan.**

FREE—Seychelles & War Trailers

Beautiful Seychelles Island "Palm Tree" also "Rogues Gallery Lot" with Hitler and Petain Stamps, Norway Quilting issue, Jap issue for Philippines, Snake & Lion Stamps, etc. stamps, Asia, Oceania, Giant Transvaal, etc. ALL FREE for 3¢ postage. Fine approvals. Premium Service, 824 Commercial St., Hartland, Me.

FREE Jungle Triangle amputated triangle also Iceland Uganda Polynesia. All given with approvals for 3¢ postage. **D. P. Schuchard, 260 Barnard Ave., Tottenville 7, N.Y.**

ROUND THE WORLD

Colonies, British, Dutch, French, Portuguese; strange, little known countries; Primitives, Cannibals, etc. All for 3¢ to APPROVAL BUYERS.

DIXIE STAMP CO. Dept. 12, Milwaukee 1, Wis.



That's a Tall One

For this tall tale, Mr. Garza was awarded the title of World Champion Liar of '46 by the Burlington, Wisconsin, Liar's Club:

"I leeeve in San Antonio. I have been for the last fifteen years. I like to fish a lot and have seen a lot of peculiar things in my life during the fishing season. I was fishing on one occasion and caught one fish on my hook but he try to get away from my line. It took me about 45 minutes to get him away from the surface. Well, he work so hard when I get him in the boat, he was sweating!"

Quote

Soap Opera

The current soap shortage justifies reviving Julius Tannen's classic about the couple who furnished a 12-room house on premiums redeemed for soap coupons. Whenever they had the opportunity they'd brag about their acumen and show the visitors around to a few of the rooms, emphasizing precisely how many soap coupons each chair, sofa, or carpet "cost."

"We've been here a number of times," one said, "but you've only shown us five of the twelve rooms—what about the other seven rooms?"

"Oh, those," shrugged the groom, "that's where we keep the soap!"

By Gardner, Parade

It's So Destructive

Composer Edward MacDowell was inveigled by an adoring mother into listening to her child's rendition of his composition, "To a Wild Rose." The little girl struggled through it painfully.

"Doesn't she play adorably, Mr. MacDowell?" beamed the proud mother. "And just think, I taught her to play it all by myself."

"Fine," smiled the composer. "But you shouldn't have taught her to pull it up so by the roots."

Classmate

Greedy!

After an interview with a group of correspondents, Ann Sheridan took leave of the press by kissing the boys goodbye. She asked the first man which paper he represented, then kissed him on the cheek. The next man got two kisses because he wrote for two newspapers. When she asked the third reporter whom he wrote for, the man told her, "I represent the Associated Press, which serves more than 1200 papers."

Andrew B. Hecht, Motion Picture

Weight's No Object

Man: I'd like to buy a book.

Clerk: What would you like, sir, something light?

Man: It doesn't matter. I have my car with me.

Wyandotte Panograph, Wyandotte H. R., Kansas City, Kan.

You Don't Say!

"I hear," said Congressman Foghorn, "that a campaign is under way in the Midwest for an honest count of ballots."

"Ah hah!" exclaimed Senator Blather, "another of those threats by the radicals to overthrow our present form of government!"

Classmate

Character Study

A distinguished character actor had a large photo of Wordsworth prominently displayed in his dressing room. A visiting friend remarked, rather surprised, "I see you are an admirer of Wordsworth."

"Who's Wordsworth?" asked the actor.

"Why, that's his picture. Wordsworth, the poet."

"Oh," asked the actor, "is that old fellow a poet? I got him for a study in wrinkles."

Counter Points

Or His Lawyer

In the film *Humoresque*, made from Fannie Hurst's famous story, Oscar Levant plays a Brahms piano concerto. While making the picture, producer Jerry Wald asked, "Can't you cut that concerto to two minutes?" "Sure," replied the acidulous Oscar, "but you'll be hearing from Brahms in the morning."

Counterpoints

MOVIE CHECK LIST

✓✓✓Tops, don't miss. ✓✓Worthwhile. ✓So-so.

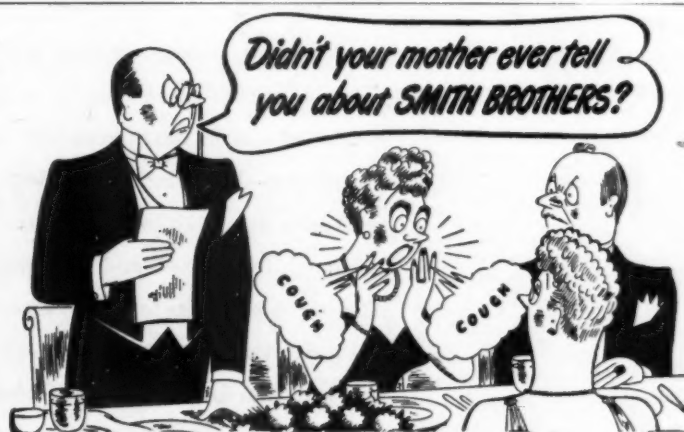
Drama: ✓✓✓Boomerang. ✓✓The Yearling. ✓✓✓13 Rue Madeleine. ✓✓It's A Wonderful Life. ✓✓The Best Years of Our Lives. ✓The Wicked Lady. ✓Abie's Irish Rose. ✓The Razor's Edge. ✓The Chase. ✓The Locket. ✓Pursued. ✓Swell Guy. ✓The Macomber Affair. ✓Stairway to Heaven. ✓Humoresque. ✓Sinbad the Sailor. ✓The Beginning or the End. ✓The Private Affairs of Bel Ami. ✓The Sea of Grass. ✓Stallion Road.

Comedy: ✓✓✓The Farmer's Daughter. ✓It Happened on Fifth Avenue. ✓Suddenly It's Spring. ✓I'll Be Yours. ✓My Brother Talks to Horses. ✓Easy Come, Easy Go.

Musical: ✓✓Song of Scheherazade. ✓The Fabulous Dorseys. ✓Song of the South. ✓Till the Clouds Roll By.

Mystery: ✓Calcutta. ✓The Red House. ✓Lady in the Lake. ✓Dead Reckoning.

Western: ✓California.



COUGHING IS OFFENSIVE!

Here's Quick 3-Way Relief:



Go after offensive minor coughs due to colds or smoking at the first scratchy "tickle." Get Smith Brothers famous black Cough Drops, a scientific prescription-type formula of proven cough-relief ingredients used for years by the medical profession. They bring quick, long-lasting relief 3 important ways: 1. Ease throat tickle. 2. Soothe raw, irritated membranes. 3. Help loosen phlegm.

Safe! No narcotics. Let children enjoy them freely. Now in greatest demand of 99 year history. A boon to smokers. Buy 2

packs today, one for pocket, one for bedside—if night coughs strike.



YOU CAN ALWAYS SPOT A **CHAMPION**



In JUMPING

Coordination, timing, agility, spring—if an athlete has two or three of these attributes he may be a fairly good jumper. But to be *really* good—he has to have them *all*! And that principle applies to almost everything—including good things to eat. **PLANTERS PEANUTS** have reached a new high in popularity because they have *everything*: flavor, crispness, freshness—and vitamins to spare. Yes, **PLANTERS** has them *all*—and gives them to you in a generous bagful that costs only a nickel. Get your vitamins the *tasty* way—with **PLANTERS**. And get acquainted now with that *new* star among energy foods—**PLANTERS MIXED NUTS**—available in 10c bags or in vacuum-sealed glass jars.

PLANTERS

PEANUTS



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SCHOLASTIC

Teacher^{EDITION}

Practical English

THE LIBRARY OF
CONGRESS
SERIAL RECORD

MARCH 10, 1947

APR 10 1947

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Extra! Read All About It! (pp. 5, 6)**The Mystery of the Missing Hyphen (p. 7)****AIMS**

1. To consider the techniques of newspaper writing and to learn how essential these techniques are to all factual writing.
2. To gain some practice in writing newspaper stories — both news and feature.

SUGGESTED ACTIVITIES

As a fascinating introduction to newspaper writing, let the class read the interview with Ed Mowery and also his feature story about the missing hyphen.

On the day before you are going to consider "Extra — Read All About It!" ask those students who can to bring to class the next day a copy of that day's newspaper. As the main points discussed in the article are considered, ask your class to find examples in their papers of each of the seven rules governing newspaper writing.

Make sure that the students definitely understand the difference between news stories and feature stories by asking them to find what they consider good examples of each in the papers on hand.

Feature stories are more fun to write, but the news story will give the students better practice in writing factual material. Give the class a list of subjects to choose from and ask them to write a news story closely following the rules given in the article. The list might include: Report on a recent school play, a prize speaking contest, a community concert, a meeting of the Science Club, or a church pageant. Make the subject of local interest.

Discuss with the group the kind of material for feature stories which they might find in their own community. Interesting personalities, freak accidents, humorous encounters with fellow students, animal stories or the "lost and found department" might make a list to start their imaginations working. The school paper might be interested in publishing the best feature story written by the class or the

COMING NEXT WEEK

March 17, 1947

Hold Your Tongue — Lead article on speech habits; self-teaching quiz which points up such bad habits as loud or "smart-aleck" talking, boasting, ridiculing, excessive use of slang, etc.

Stop, Look, and Listen — The art of listening as related to retention, conversation, and the development of speech ability.

Correctly Speaking — Pronunciation — "th" and "d."

Third article in series on "How to Choose Radio Programs"; explanation of how a radio show is produced.

Learn to Think Straight — Name-calling as related to the student's daily experience.

Letter Perfect — Announcement of contest winners, instructions for new contest.

Also Shop Talk, Slim Syntax, quiz, short story, Boy dates Girl, sports, movie and record reviews, etc.

editor of the local newspaper might be asked to consider publishing a story of particular merit.

If your class is studying a novel, play, or short story which lends itself easily to newspaper writing (note examples in article from *Julius Caesar* and *Macbeth*), the students may find it an appealing project to write their stories on subjects from literature. Whatever subjects they choose, be sure that they follow the rules carefully.

For a shorter practice in writing, give them a list of subjects on which to write "lead" paragraphs.

Another interesting project might arise if you asked your students to collect as many well written feature stories as they could find in newspapers.

Radio Is Big Business (p. 9)**AIMS**

1. To give the student an over-all picture of who is responsible for radio programs and how radio programs are maintained and financed.

2. To analyze, in particular, radio commercials and to compare the values of sponsored and sustaining programs.

SUGGESTIONS FOR DISCUSSIONS AND PROJECTS

I. Analysis of Commercials

A. Ask the class to listen carefully to commercials for a two-hour period to determine content and percentage of program's time consumed. Analyze content in light of such criteria as: Are claims false or exaggerated? Are empty catch-words and phrases used? To what do commercials appeal—vanity, "keeping up with the Jones," etc.? Are testimonials used? Are they authoritative?

The students could be asked to check the time given to commercials and then discuss the following time limitations set up by the National Association of Broadcasters.

Daytime	Commercial	Night-time	Commercial
15-min. programs	3:15 min.	15-min. pro.	2:30 min.
30-min.	4:30 "	30-min. "	3:00 "
60-min.	9:00 "	60-min. "	6:00 "

Do the students consider these time-limitations too liberal? Would they prefer not to hear any commercials? Are advertisers entitled to commercials? Do the students object to "middle commercials"? To singing commercials?

II. Analysis of Sponsored and Sustaining Programs on a local station.

A. Ask the class to listen (for one evening or more) to the radio during the best listening hours (6–11 p.m.). Make sure that at least one sustaining program is broadcast during the listening period. Are shows local or network? What kind of sustaining program would students prefer to hear? What program suggestion could they make to improve the local station? Are they satisfied with sponsored shows? Do they feel that sponsored shows underestimate their tastes and interests?

B. Ask the class to bring copies of the programs scheduled by their local broadcasting studio. (Local newspaper will be their best source.) Have the students check lists for the programs which they feel worthwhile. File these checked lists away to be referred to when a later article on Community Radio Councils is published.

A good source for discussions of radio analysis is "Radio Is Yours," Public Affairs Pamphlet No. 121 (\$.10) which can be obtained from Public Affairs Committee, 22 East 38th Street, New York 16, N. Y.

Learn to Think Straight (p. 11)

AIMS

1. To help the student learn to recognize name-calling as a propaganda device so that he will be able to think for himself.

2. To show that there is seldom any relationship between name-calling terms and the question or person under discussion.

SUGGESTED ACTIVITY

Ask the students to make a list of name-calling words which they have heard or read. Words that students frequently hear at school (such as *prig*, *grind*, and *bookworm*)

might be a good starting point. To this list students might add words often heard or read in political campaigns (*Left-winger*, *capitalist*, etc.). The value of this "detective work" on the part of the students comes in the discussion of words:

1. What do the words mean? (Define them.)

2. Do the words actually apply to the person or situation being discussed?

Answers to "What Would You Say?"

Conversation

1. hardly	should be	omitted
2. us	" "	we
themselves	" "	themselves
3. me	" "	I
at	" "	omitted
4. got	" "	omitted
learn	" "	teach
5. me	" "	I
plan	" "	plans
neither	" "	either
hadn't ought to	" "	shouldn't
6. begun	" "	began
easy	" "	easily
come	" "	came
7. like	" "	as if

Book Report

1. wrote	should be	written
is	" "	are
him	" "	his
2. was let have	" "	was allowed to have
himself	" "	himself
which	" "	as
3. good	" "	well
staid	" "	stayed
let	" "	leave
4. slow	" "	slowly
is	" "	are
quicker	" "	more
injoyable	" "	quickly
	" "	enjoyable

Letter

good	should be	well
stores	" "	store
no	" "	any
run	" "	ran
you're	" "	your
me	" "	my
sincerely	" "	sincerely

Answers to "Who? Which? What?"

Extra! Read All About It! 1-a, 2-b, 3-b.

Find the Missing Hyphens: 1-self-confident, 2-overdue, 3-real estate, 4-vice-president, 5-widely known, 6-one-half, 7-textbook, 8-per cent, 9-up-to-date, 10-prepaid.

Word Trips: 1-beat, best, fest, lost, lose; 2-halt, malt, male, mole, move; 3-love, hove, hole, hale, hate; 4-head, heed, feed, feet; 5-past, post, lost, loot, loon, soon; 6-dine, dire, wire, wore, work; 7-look, loot, soot, spot.

Reeducation In Japan

The Report of the United States Educational Mission

WHEN the United Nations defeated the Axis powers, they took upon themselves the task of reorienting the educational systems in the defeated countries in accordance with democratic principles and practices. Hence, in each of these countries, particularly in Germany and Japan, American military government authorities summoned experts from the United States to assist them in this process.

But the reconstitution of the educational system of any country is both difficult and delicate. It requires the most far-sighted wisdom available. Hence the decision on the part of our Government to send to Japan and Germany educational missions composed of representative leading educators to evaluate these nations' shattered schools and to offer recommendations as to the development of educational systems which would assure the establishment of democracy in these countries.

The Educational Mission to Japan consisted of twenty-seven persons representing all branches and levels of education under the chairmanship of president George D. Stoddard of the University of Illinois. The mission left the United States in March, 1946, and spent approximately one month in Japan. An abstract of its report, as presented in International Conciliation for January, 1947, follows:

Aims and Content

Morals, which in Japanese education occupy a separate place, and have tended in the past to promote submissiveness, should be differently construed and should interpenetrate all phases of a free people's life. Manners that encourage equality, the give-and-take of democratic government, the ideal of good workmanship in daily life—all these are morals in the wider sense. They should be developed and practiced in the varied program and activities of the democratic school.

Books in the fields of geography and history will have to be rewritten to recognize mythology for what it is, and to embody a more objective viewpoint in textbooks and reference materials. On the lower levels more use should be made of the community and local resources; at the higher levels competent scholarship and research should be encouraged in various ways.

The program in health instruction and physical education is basic to the

educational program as a whole. Medical examinations, instruction in nutrition and public health, the extension of the physical education and recreation program to the university level, and the replacement of equipment as rapidly as possible are recommended.

At all levels vocational education should be emphasized. A variety of vocational experiences is needed under well trained staff members, with an emphasis on technology and its supporting arts and sciences. The contribution of artisans and workers should find a place in the social studies program, and opportunities for originality and creativity should be provided.

Language Reform

Encouragement should be given to those who recognize the value of language reform, not only in the educational program, but also for the development of the Japanese people throughout future generations.

It is recommended that some form of Romaji (the Roman alphabet equivalents of Japanese writing) be brought into common use. It is proposed that a language commission made up of Japanese scholars and educational leaders be formed promptly in order that a comprehensive program may be announced within a reasonable period. The commission would formulate a plan for introducing Romaji into the schools and into the life of the community and nation through newspapers, periodicals, books, and other writings, and study the means of bringing about a more democratic form of the spoken language.

Administration

Control of the schools should be widely dispersed rather than highly centralized as at present. The observance of ceremonies in the reading of the Imperial Rescript and obeisances to the Imperial Portrait in the schools are regarded as undesirable.

In order to provide for greater participation by the people, it is proposed to create educational agencies elected by popular vote, at both local and prefectural levels. Such agencies would be granted considerable power in the approval of schools, the licensing of teachers, the selection of textbooks—power now centralized in the Ministry of Education.

There is proposed an upward revision of compulsory education in schools to be tax-supported, co-educational and tuition-free, such education to cover nine years of schooling, or until the boy or girl reaches the age of sixteen. These schools should provide general education for all, including vocational and educational guidance. It is proposed further that a three-year "upper secondary school" be established, free of tuition costs, in time to be co-educational, and providing varied opportunities for all who wish to continue their education.

Private schools under the proposal would retain full freedom, except that they would be expected to conform to the minimum standards necessary to assure ready transfer by the pupil from one school to another, whether public or private.

Teaching

Teaching methods emphasizing memorization, conformity, and a vertical system of duties and loyalties should be modified to encourage independent thinking, the development of personality, and the rights and responsibilities of democratic citizenship.

Normal schools should be modified so as to provide the kinds of teachers needed. They should admit students only after completion of a course in the upper secondary school. The reorganized normal schools should become four-year institutions; they would continue general education and provide adequate professional training for teachers in elementary and secondary schools.

School administrators and supervisors should have a professional education equivalent to that for teachers and should have, in addition, such special preparation as will fit them for their assigned duties.

Adult Education

During this period of crisis for the Japanese people, adult education is of paramount importance, for a democratic state places much responsibility on each citizen.

The schools are but one agency for adult education, but through parent-teacher activities, evening and extension classes for adults, and the opening of buildings to a variety of community activities, adult education may be fostered.

Another important institution for adult education is the public library. It is recommended that central public libraries, with branches, be established in the larger cities, and that appropriate arrangements be made for library service in all prefectures.

In addition, organizations of all kinds, including community and pro-

fessional societies, labor unions, and political groups, should be helped to use effectively the techniques of forum and discussion.

Higher Education

For a period of years following the First World War currents of liberal thought were fostered largely by men and women educated in the colleges and universities of Japan. Higher education now has the opportunity of again setting a standard of free thought, bold inquiry, and hopeful ac-

tion for the Japanese people. To fulfill these purposes, higher education should become an opportunity for the many, not a privilege of the few. Except for examining the qualifications of a proposed institution of higher education before it is permitted to open its doors, the governmental agency should have practically no control over institutions of higher education.

Establishment of economic and academic freedom for faculties in institutions of higher education is of primary importance. For the student, the free-

dom which should be guaranteed is freedom of access, on the basis of merit, to all levels of higher studies. Financial help should be given. Freedom of access to higher institutions should be provided immediately for all women now prepared for advanced study.

The extension of libraries, research facilities, and institutes is recommended. Attention needs to be given to the improvement of professional education in fields such as medicine, school administration, journalism, labor relations, and public administration.

Off the Press

New Publications of Interest to Teachers

Thomas Jefferson on Democracy, edited by Saul K. Padover; Penguin Books, 1946. 186 pp., 25c.

Inexpensive, paper-covered reprints are never more valuable than when they offer for wide sale the best which has been written and said by leaders who had something worthwhile to offer posterity. Dr. Padover and Penguin Books have performed a public service by presenting at this time the best which has been written by a master-builder of democracy.

The book contains statements of principles from Jefferson's correspondence and public papers, arranged in chapters entitled: "Natural Rights of Man," "Principles of Democracy," "The Constitution," "Political Economy," "Social Welfare," "Religion," and "Foreign Affairs." Selections are identified as to source and date, and they have not been tampered with either as to spelling or occasional contradictions. Appendix I contains axioms and dicta of Jefferson on a variety of subjects. In Appendix II Jefferson's opinions of his contemporaries from John Adams to George Wythe are succinctly stated, with the source for each.

Guide to Public Affairs Organizations, by Charles R. Read and Samuel Marble; Public Affairs Press, 2153 Florida Ave., Washington 8, D. C., 1946. 129 pp., \$2.

This is a paper-covered book which lists and describes more than 400 organizations with national or international programs in "the major areas of activity in which men are endeavoring to improve the society in which they live." The guide is divided into eighteen chapters covering such fields as "International Affairs and World Order,"

"Recreation, Arts, and Crafts," "Education," "Minorities," "Labor and Industrial Relations," etc. Each section is rounded out with a list of readings.

Libraries will want to add this useful guide to their shelves. Teachers will find it useful in obtaining materials from organizations concerned with many areas traversed by the social studies.

5000 Years of Art in Western Civilization, by Aline B. Louchheim; Howell, Soskin, 1946. 199 pp., \$3.50.

This pictorial history of art from early civilization to our own times is based upon the immense resources of New York City institutions. The author is, however, more than a guide to art treasures in America's greatest city. She has contributed a compact history of civilization as seen through works of art. Some 300 monochrome illustrations are accompanied by non-technical text which ties the paintings and other art forms to the times in which they were created. There is a calendar of art and photographs of art objects which run through the book and fill the gaps in a long, exciting history.

Conscience on Stage, by Harold Ehrensperger; Abingdon-Cokesbury Press, 1947. 238 pp., \$2.

Dr. Ehrensperger has combined his interest in the church and drama by writing a book in which he offers counsel to church leaders who would develop the possibilities of the drama for teaching moral values. A doctor of divinity and editor of *Motive*, official magazine of the Methodist Student Movement, he has studied the work of Max Reinhardt in Europe and has lectured widely on the drama at

American universities. In *Conscience on Stage* he writes with conviction and clarity, and without a trace of dullness. Insisting that there is no separate religious drama, that serious drama of good quality has religious values, he has not attempted a detailed analysis of producing plays in church. He has shown ways in which church use of dramatic techniques is different and how the director must make the adaptations. The appendices include a selected list of plays for the church and parish house, a bibliography on the history, technique, production, and use of the drama in the church, and a model constitution for a dramatic group in the church.

News and Notes

Foreign Affairs. *Your Foreign Policy* is a quarterly which contains articles on U. S. foreign affairs written by university women. The most recent issue (December, 1946) consists of eight articles, including "Interim Difficulties with the Soviet Union," "U. S. Participation in World Organization," and "The Western Hemisphere." The scholarship is on a high level, and the subheads make quick reading possible. (*Your Foreign Policy*, American Association of University Women, 1634 I St., N.W., Washington 6, D. C., \$1 a year.)

Building the Peace is a four-page foreign affairs outline, prepared by the Department of State. Recent issues have been entitled: "What We Are Doing in Japan And Why," "What We Are Doing in Germany—And Why," "Occupation—Why? What? Where?" The attractive format and clarity of language are new in official publications. This promises to be a real teaching aid in modern history courses.

NAM Bibliography. The 13th *Bibliography of Economic and Social Study Material* is available from the National Association of Manufacturers. Offerings include pamphlets, phonograph records, radio scripts, and motion pictures. (NAM, 14 W. 49th St., N. Y. 20, N. Y.)

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